




**on**  
**CAPITOL RECORDS**  
The Outstanding Western Music  
Juke Box Nickle Nabber

**TEX RITTER**  
CAPITOL DISCOGRAPHY  
1953-1961  
Part 2, Third section  
Jan 15, 1957 to May 5, 1959  
by D. Toborg  
see page 13)



THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

ISSUE 183/184  
July 1981  
\$1.00

**record  
research**

\*\*\*\* FOUR WORD REVIEWS!!

HOLLYWOOD ON RECORD  
The Film Stars'  
Discography

(see page 3)

**COLUMBIA 1923 cat. RECORDS**

Preliminary check list (see page 12) **RAGGING the CLASSICS**  
**KEREKJARTO, DUCI DE, Violinist** by JOHN SAM LEWIS



© Lumiere  
Duci de Kerekjarto  
records exclusively for  
Columbia Records

**KEREKJARTO** hails from Hungary, "the land of violinists." Born at Ruttka, December 27, 1900, he began his studies on a miniature violin at the tender age of three. So unusual was his talent that he was taken as a mere child to the great Hungarian master, Jenő Hubay, with whom he studied at Budapest for many years. His concert career began when he was only twelve years of age. Since his debut he has appeared in public over seven hundred times, playing in practically all the European countries and winning uninterrupted and consistent success.

His American debut took place in recital at Carnegie Hall. The public welcomed him with open arms. At the end of his program a crowd of enthusiasts pressed about the platform and refused to leave until he had played seven encores. At the second recital, and the third (both at Carnegie Hall), his success was no less emphatic. An especial tribute to a young artist in his first season in America was his engagement by Walter Damrosch for an appearance with the New York Symphony Orchestra in

New York. At this concert, the no encore rule was broken perforce, the audience refusing to allow the orchestral program to proceed until Kerekjarto had played two encores. His notices are remarkable; sober, earnest critics everywhere write of him in extraordinary terms. For instance, the New York Mail said: "If Paganini and Sarasate could be rolled into one, the combination would probably be such a demon of the violin as Duci de Kerekjarto."

Bill Fraser  
compiler  
**THE  
AMERICAN  
DANCE BAND  
DISCOGRAPHY**  
corrections  
and (see page 14)  
additions

**VOLUME 2**  
ARTHUR LANGE TO  
BOB ZURKE

—•••••

**BRIAN RUST**

Chapter Four "Achievement survey"  
**BLACK PATTI** by Henry Henriksen  
(see page 9) **THIRTEENTH CALIFORNIA TOUR, SEASON 1908-1909.**



**Black Patti  
Troubadours**  
VOELCKEL and NOLAN, Proprietors and Managers  
HOME OFFICE, ROOM 201, 1431 BROADWAY, N. Y.



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SHOW ON EARTH**  
"BLACK PATTI"  
"BETTER THAN THE BEST"  
GUS HALL AND SARAH GREEN

No Brass Band, No Street Parade Necessary to Draw the Crowds  
**YORK OPERA HOUSE WEDNESDAY SEPT. 9**

**DISCO-ING IN** George lowers the boom on two label books, constructively!  
**GEORGE BLACKER**

**In The Beginning!**  
**CAPITOL \*\*\* Research (1942 - 1949)**  
by **BILL BENNETT** (see page 11)



(507) Vocal:  
Ray McKinley  
"THAT RUSSIAN WINTER"  
From "This Is The Army"  
-Irving Berlin-  
RAY McKINLEY  
and his Orchestra  
128

**DIGGIN' THE  
GROOVES** (see page 2)  
**BOB DAVENPORT**



(see page 24)  
behind  
the cobwebs  
Carl KENDZIORA's  
PLAZA 5000 Masters  
(cont'd 8745 to 8799)

A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA  
Reminiscences of Musical Artist  
**CLYDE BERNHARDT**  
PART SIX as told to DAVID GRIFFITHS (see page 8)

PART FIVE  
**the H<sup>3</sup> chrono-matrix file!**  
**Harold H. Hartel** (see page 4 )

llh



Five new and interesting items from Joyce Music (Box 1076, Zephyrhills, Fla 33599) and AJaz 259 is my personal favorite. It's "The Early Artie Shaw", 6/11/36-10/30/36. The band singers are Wes Vaughn, Peg LaCentra and Tony Pastor. (Yes, Tony was in the band way back then). 5 of the 14 selections are instrumentals, and while there isn't quite the polish of the later Shaw band, there's still plenty of quality here.

Joyce 1083 in the "One Night Stand" series feature the Stan Kenton band's Concert In Miniature from Ontario on 6/3/52 and Milwaukee on 6/10/52. Lots of interesting dialogue by Stan, and while this later Kenton band was never on of my favorites, the fans of progressive dance (?) music will love this one!

Joyce 1085 is another "One Night Stand" item, featuring for the most part the band of Bobby Byrne from the Casino Gardens in Dec. 1946, with Karen Rich, Stuart Foster and Dick Luther heard vocally. On Side 2 from early 1947 (also from the Casino Gardens) is the band of Bobby Sherwood, who's horn is heard but not his voice since the vocals are handled by Lynne Stevens, Ray Sims and Phil Washburne.

The last one in the "One Night Stand" series just received features Tommy Dorsey in his last broadcast on 11/25/56 (actually this was the Dorsey Bros. band since Jimmy was there, but Tommy gets top billing on this LP). Lynn Roberts is the vocalist. Side 2 of this one goes back to 2/3/45 from the Meadowbrook in N.J. and Frankie Lester and The Sentimentalists are starred in the vocal department, while Buddy Rich has some wild drum solos on a couple of numbers. This is Joyce 1086.

Joyce 2022 is another very interesting item, Woody Herman on V Disc, Vol. 3, with the original V Disc numbers shown after each number. Woody takes the vocal on 4 tunes, but this mostly spotlights the drivin' Herman Herd. - - By the way, one number, "C-Jam Blues" is the combined bands of Woody and Duke!

Bozy White at Shoestring Records (P.O. Box 10208, Oakland, Ca 94610) sent me a groovy record on Shoestring SS-114 of Joe Sullivan and the All-Stars. Great jazz instrumentals featuring the dynamic piano stylings of Joe, and such great jazz names as Wild Bill Davison, Vic Dickenson, Bobby Hackett, Edmond Hall, Omer Simeon, and that super Chicago drummer, George Wettling.

Frank Donovan at West Coast Audio-Visual Corp. (Box 126, Reseda, Ca 91335) has a new label to add to his Golden Era, etc. line. It's called Limited Editions, and let's look at a couple of new ones: LP-101 is an all instrumental album by Charlie Barnet & His Orch. playing the Music of Duke Ellington, who was Charlie's idol. The band really moves, and Charlie's soprano sax is much in evidence. And on LP-102, called "Howdy Friends" we find Ray McKinley & His Orch. The personable Ray is heard on 3 numbers, including the famous "ETO Curtain Call". Also heard vocally are Evelyn Stallings, Ted Norman and Dale Nunnally.

By the way, I might add that these records can be bought direct from Frank at the address given above.

Two new items from Larry Kiner at Kiner Enterprises (P.O. Box 724, Redmond, Wa 98052): Firstly, on Totem 1034 we find Gene Kelly "On the Air", but you won't hear the distinctive vocal talents of Gene. These are two broadcasts of mystery shows that Gene starred in "on the air", and you old radio buffs will dig it!

Totem 1035 is another "on the Air" item, but this one features lots of music from the Kraft Music Hall radio program of 9/23/48 starring Nelson Eddy with Jeanette MacDonald as guest star. Side 2 on this LP feature items from several broadcasts from 1948, and you can hear Nelson singing some numbers that he never did on commercial record.

In the January 1981 release sheet I received from RCA I see that there's a new Bluebird coming, although I haven't received it as I write this. It's AXM2-5573, "The Complete Tommy Dorsey, Vol. V". Even though I haven't had a chance to listen to it, thought I'd better bring the advance info., especially for all of you TD fans

Unless you've been isolated somewhere in upper Mongolia, I'm certain most of you know that David Merrick has revived "42nd Street" on Broadway, starring Tammy Grimes and Jerry Orbach. I can't wait to see this show, but while I do I can enjoy the O.C. LP on RCA (Red Seal) CBL1-3891, and it's a gas hearing all of those old Harry Warren-Al Dubin tunes again, even though some of them were from other WB films other than "42nd Street". (Like "Dames", "Shadow Waltz", "About a Quarter to Nine", etc.) But who cares! It's great nostalgia.

As most of the regular readers of DTG know, I seldom bring you news of a contemporary nature, but I also realize there are a lot of jazz followers out there who would like to know of some items recently received from Progressive Records (P.O. Box 500, Tifton, Georgia 31794) so let's briefly look at a few

Progressive 7012 is by the Roland Hanna Trio, with Roland on piano, George Mraz (bass) & Richard Pratt (drums). Of course Roland's been around, having been with Benny as well as Charlie Mingus.

Progressive 7019 is the "All Star Tenor Spectacular" featuring a lot of fine horn men like Flip Philips, Frank Sokolow, Bennie Wallace, etc.

Progressive 7037 stars the super Arnett Cobb Quartet, and it moves! My favorite is "Flying Home"

Progressive 7047 stars a gal jazz singer named Carol Sloane, who I must confess, I'm not familiar with, musically speaking, that is! But I did enjoy her...musically speaking, of course!

All in all, some pretty tasty jazz stuff, and well worth a try. Don't know the LP prices so you'll have to write Progressive for more info.

There's a new item available on Broadway #110, (Write to Broadway, Box 244, Milford Michigan 48042) that's a gas! It's called "Real Rare Red", featuring of course, Red Nichols, with his own group and with other

orchestras. It covers a period from 1922 to 1935, and it will be a welcomed addition to your collection of reissues.

Two new additions to the Sunbeam catalog received recently (Sunbeam Records, 13821 Calvert St., Van Nuys, Ca 91401) that I really enjoyed. The first is on their Sountrak label (STK-114), an original sound track record (2 LP's) of the "Phantom of the Opera" starring Nelson Eddy, Susanna Foster, and Claude Rains. It's been beautifully transferred to LP, and if you would really like to have a super evening, put it on the turn-table, turn the lights down low, have your favorite beverage by your side, close your eyes . . . and enjoy!

The other new item is also a 2 LP set on Sunbeam P-510, called "Golden Years of Broadcasting", and features Kate Smith. A lot of the KS favorites are here as well as some pop tunes of the day, and songs associated with the war years.

While I obtained my copy through Nostalgia Book Club, the LP jacket does show that Medallion Records has an address you might try (P.O. Box 1662, Burbank, Ca 91507), but either way you get it I believe you'll enjoy Dick Powell in "Hollywood Hotel", a special radio broadcast of 12/18/36, which was for a "gala celebration at the 20th Century-Fox Studios to introduce Sonja Henie". Lots of dialogue, but enough music also to make it a winner, including a great medley featuring Dick, Frances Langford, Tony Martin and Igor Gorin.

The next series of reissues to be reviewed in this issue comes from Spokane/Totem Records (P.O. Box 724, Redmond, Wa 98052), and let's get right to it:

Totem 1036 is "The Incomparable Hildegard", On the Air, 1936-1944", and includes 16 titles by this BIG star of radio and clubs. Lou Dumont has written some very informative jacket notes. - - By the way, Hildegard was performing in my area a few months ago and I'm sorry to have to say I missed her.

Spokane 21 is titles "Bing and the Music Maids On the Air" from the 1939-41 period, when these gals were such an important part of Bing's radio show. Alice Ludes, one of the MM wrote the notes.

Spokane 20 is "Der Bingle", Vol. 3, and features a complete "Mail Call" program that featured Bing, Bette Davis, Leo McCarey, Barry Fitzgerald, Don Wilson and Bill Frawley (who sings a duet with Bing on "Ida"). Great nostalgia.

Spokane 19 is Bing in some "Music Hall High-lights from the 1940-41 era. Of course John Scott Trotter is the accompanying band, but the big news is that there are 13 of the 16 titles on this reissue of his broadcast that were never released commercially!

Finally, we come to Spokane 18, "Bing and Connie On the Air", which once again covers some broadcast in the years 1940 & '41. It was just great hearing Bing and Connie again, and I just know you'll enjoy it too. By the way, I was happy to have been asked to do the jacket notes for this one.

That brings us down to the RCA pile, and we lead off with AQL1-3826, which is "Perry Como Live on Tour". It was nice hearing a new LP by Perry, and his super style is still very much in evidence, as well as some of the Como humor, which may surprise you. A mixture of some contemporary items and oldies.

On AA11-3917 we find items that have been previously recorded, but have been improved upon. It's called "Guitar Man" and features Elvis Presley. I loved the guitar work of Jerry Reed on the title tune, which is infectious.

A pure delight is CBL1-3891 (Red Seal)! David Merrick has brought to Broadway a re-make of the famous old movie "42nd Street", with direction and dances by Gower Champion, and starring Jerry Orbach and the unique voice of Miss Tammy Grimes. The original tunes are heard, plus they have added some other Dubin & Warren tunes from other famous Hollywood musicals. Just can't wait to see this show!

Lastly (and I bet you're glad you waited!) is Bluebird AXM2-5573, "The Complete Tommy Dorsey, Vol. V, 1937". Rhythmic Wright, the Quartet, and Jack Leonard are the singers, and there's also a sprinkling of some fine Clambake Seven items. You should add this to your TD library!

The March release on Bluebird has not arrived as yet (the service seems to have bogged down for some reason) but I can tell you that it will feature on AXM2-5575 "The Complete Fats Waller, Vol. II", and AXM2-5576, "The Complete Artie Shaw, Vol. V, 1941-42".

And, that'll have to do it 'til next time. Please when writing to me at 221 Prune Tree Dr., Healdsburg, Ca 95448 will you enclose a S.A.S.E? I do enjoy hearing from readers, and I do get a lot of letters, which I always reply to, but with current postage costs on the rise (whatinhell isn't!) it would be appreciated if you'd cooperate. Also I'd be happy to supply details of my custom taping service if any reader is interested.

Happy spins!

#####

Coming: (see page 11) Berliner correspondence from Ray Wile; Edith Piaf discog; Capitol 100 up series; Mercury 5000 listing; the Climax label research; Lucky Roberts collage; Joe Davis history and photorams, R&B and Blues discographies and label listings; the early 30s Crown label listing... and many fascinating Filling In Discographical letters, etc..

re: Liberty Music Shop label research. Lots of information has poured in -so we're going to skip this issue in order to give us some time to consolidate these additions into our bank of information. Jack Raymond, you certainly started a fire with your fine compilation on LMS in our last issue.



Our reviews of these research endeavors are just four words long. "RR recommends them highly"

# HOLLYWOOD ON RECORD:

## The Film Stars' Discography

by  
Michael R. Pitts  
and  
Louis H. Harrison



The Scarecrow Press, Inc.  
Metuchen, N.J. & London  
1978

### HOLLYWOOD ON RECORD: The Film Stars' Discography

by Michael R. Pitts and Louis H. Harrison

423 pages 1978 illus. LC: 77-17144  
ISBN 0-8108-1093-X

*Hollywood on Record: The Film Stars' Discography* provides a complete listing of the recorded work of motion picture performers since the introduction of the modern long-playing record in 1948. It is designed to cover an area not delineated in other references and to provide a supplement to existing filmographies, film directories and other motion picture reference works for film researchers and buffs.

Included in the work are most film performers who have recordings, as well as some performers more noted in other areas of entertainment who have nonetheless made important contributions to motion pictures. Each performer's record output is listed, as applicable, for long-playing albums (LPs), original casts, soundtracks, compilation LPs and 45s. A complete listing is provided for each performer in the first three categories, with a representative sampling given for compilation LPs and 45s. Each entry provides record title, record label and catalog number, with additional pertinent information provided as appropriate (e.g., notation for multi-disk set, reissue information, identification of spoken word recording, additional performers, origin of material if a radio or television broadcast or soundtrack performance, country of origin if not U.S.).

*Hollywood on Record* provides a history of the recording work of hundreds of film stars. It offers the researcher and reader a unique and previously unwritten portion of film and record history.

About the authors: Michael R. Pitts is a free-lance writer and a member of the staff of the *Anderson (Indiana) Herald*, editor of *Anderson Newspapers' "Televisit"* magazine; and film reviewer for *Anderson's Channel 7*. A graduate of Ball State University with a B.S. degree in history and an M.A. in journalism, he has been published in cinema journals both here and abroad. He has written several entertainment-oriented books published by Scarecrow Press, including *Radio Soundtracks: A Reference Guide*; *The Great Spy Pictures*; *Film Directors: A Guide to Their American Films*; *The Great Gangster Pictures*; *The Great Western Pictures*; *The Great Science Fiction Pictures*. Louis H. Harrison is working on a library degree at the University of Texas at Austin. He earned an M.A. in American literature from that University and has taught on the college level in Texas and Indiana.

SCARECROW PRESS, INC.  
P.O. Box 656, Metuchen, N.J. 08840

Folks! There are so many motion pic performers on LPs. Here's a reference work where you can zero in on a film star in a jiffy. Below is a sample page of its run of content. We use it at RR.

28 / BARRIER

-LK

BARRIER, EDGAR (all sw)

#### LP

Julius Caesar (2-Entre EL-52)

#### Soundtracks

Maytime (Pelican 121) (radio)

Springtime in the Rockies (Pelican 128) (radio)

#### Compilation LPs

Drop Dead, an Exercise in Horror (Capitol T/ST-1763)

Living Constitution of the United States, The (Kaydan 1001)

BARRYMORE, ETHEL

#### Compilation LPs

Club Durant (Decca DL-9049/79049) (w. Jimmy Durante)

Million Dollar Vaudeville Show (Lion 70122)

BARRYMORE, JOHN (all sw)

#### LPs

Hamlet (Audio Rarities 2201)

Macbeth (Audio Rarities 2202)

Reads Shakespeare, v. 1 (Audio Rarities 2280)

Reads Shakespeare, v. 2 (Audio Rarities 2281)

Richard III (Audio Rarities 2203)

Twelfth Night (Audio Rarities 2204)

#### Compilation LPs

Fleischmann's Hour, The (Mark56 613) (radio)

Garbo! (MGM E-4201) (st)

Golden Age of the Theatre, The (Audio Rarities 2265)

Great Shakespearean Actors (Audio Rarities 2465)

Hark! The Years (Capitol S-282; RI: Capitol T-2334)

Old Curiosity Shop (RCA LCT-1112)

Radio Memories, no. 3 (Bergen 1476-69) (radio)

Sixty Years of Music America Loves Best, v. 3 (RCA LM-2574)

Voices of the Twentieth Century, The (Coral CRL-57308)

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## BLUES RESEARCH

### REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. \*THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH, (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS.....

Att: BLUES RESEARCH 17 covering DETROIT labels FORTUNE, SENSATION, J-V-B, HI-Q, STRATE-8 has been published as part of RR Mag 129/130. Price is \$1.00. Record Research has also published installments on KING, FEDERAL and DELUXE. If interested in obtaining these specific RR back issues write us -and we'll let you know which issues and their cost.

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ISSUE 9 -Nashboro, Excello, Nasco et  
and label Index of issue 1 to 8...  
ISSUE 15 -Manor, Arco, Regis and Job.  
ISSUE 16 -Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc...

\*\*Just 5 left of original 17\*\*

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(see below regarding BR 17)

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## record research

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65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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131 132 133 134 135/6 137/8 139/40  
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# the H<sup>3</sup> chrono-matrix file!

from ed. LK:

## Harold H. Hartel

 Harold H. Hartel  
 55 Bane Street  
 Newton Falls Ohio 44444

The file is the brainchild chronological listing with concurring phonograph record matrix (master) numbering by HAROLD H. HARTEL who uses the abbreviated H<sup>3</sup> signet to authenticate himself. Harold has ingeniously 'ravished' the pages of Brian Rust's 4th edition, 2-volume, 1996 page compendium, JAZZ RECORDS 1897-1942. Harold has systematically selected the earliest JR entries in 1897, and has proceeded to carry the chronology (chrono) up through the years. In order to fully appreciate Harold's chrono-matrix file it is imperative to have Rust's 2-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes - and would like to get them, please write to RR (send return sae or postcard) and we will give you a lead. Harold has also referred to another volume in his files - that being the Godrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, - and that much of the material has been incorporated into Rust's 4th edition, the original B&G(BG) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of H<sup>3</sup> Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (eg. Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears - that means that "during the month, definite date unknown" (eg. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE ARTIST CITY LABEL MATRICES TITLES JAZZ RECORD or BLUES & Gospel page numbers

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
1924-cont'd						
May 15	Georgia M.	NY		Savannah	Tea Pot Dome Blues	JR-558
16	Georgians			Savannah	81783-3	-561
	G. Olsen			Doodle Doo Doo	81784-2	-1171
	Stovepipe No. 1 Rich			He's The Hottest Man In Town	*30115-3	-1171
				Sally Lou	*30116-1-2-3	-1171
				Six Street Blues	11869-A	BG-616
				Them Pitiful Blues	11870-A	-
				Dixie Barn Dance	11871	-
				Spanish Rag	11872	-
				Bummin' Blues	11873	-
				In Day Go	11874	-
16c.	Eva Taylor	NY		72531-B	When You're Tired Of Me	BG-639/JR-1533
				72532-A	Ghost Of The Blues	-
	Arkansas Trav-			72553-C	Georgia Blues	JR-37
				72554-A	Lost My Baby Blues	-
19	B. Cummins	Rich		When	11876	-377
				Jimmy Gee	11877	-
				When The Wind Blows North	11878	-
				St. Louis Blues	11879	-
19c.	H. Meyers	NY		Pipe Dream Blues	*105326	BG-451/JR-1051
				Black Star Line	*105327	-
20	B. Cummins	Rich		When The Dixie Stars Are Playing Peekaboo	11880	JR-377
				Brown Eyes	11881	-
				Now George	11882-test	-
	R. Henderson	NY		Black Star Line	13219	BG-277/JR-733
				Barbadoes Blues	13223	-
	Wiedsoft	LA		A-109	Beale Street Blues	JR-1694
				A-115/8	Maple Leaf Rag	-
20c.	V. McCoy	NY	5509-2	How Come You Do Me Like You Do ?	8884-A	BG-410/JR-1023
				Driftwood	8885	JR-1122
				Say, Say, Sadie	13232	-714
21	F. Henderson			I Don't Know And I Don't Care	13234	-1544
				Strutter's Drag	81788-3	-
	Fenn. Foot.			Ground Hog Blues	81789-2	-1275
				Chattanooga	*1007-D	-
21c.	Red Flame			How Come You Do Me Like You Do ?	-	-
1924-cont'd						
May 23	R. Henderson	NY		Chicago Monkey Man Blues	13237	BG-277/JR-733
	B. Page			Chicago Gouge	72550 ?	JR-1203
				Burning Kisses	72550 ?	-
24	R. Henderson			How'm I Gonna Get 'Em	13247	BG-277/JR-733
				Barrel House Blues	13252	-
				My Right Man	13254	-
	Varsity 8			1009-G	You Know Me, Alabam'	JR-1590
26c.	S. Wallace			Mama's Gone, Goodbye	72567-B	BG-684/JR-1617
				Caldonia Blues	72568-B	-
				Underworld Blues	72569-A	-
				Leavin' Me Daddy, Is Hard To Do	72570-A	-
	Butterbeans			When My Man Shimmes	72573-B	BG-102/JR-212
				A Married Man's A Fool	72574-B	-
27c.	S. Wallace			Can Anybody Take Sweet Mama's Place ?	72579-B	BG-684/JR-1617
				Stranger's Blues	72580-B	-
	Butterbeans			Get Yourself A Monkey Man And Make Him Strut	72581-B	-His Stuff
	S. Weaver			Smoketown Strut	72585-A	BG-102/JR-212
28	F. Henderson			Do That Thing	13275	BG-701
	R. Henderson			Do That Thing	13275	JR-714
	F. Henderson			"Those Broken Busted" (-Blues)	13278	JR-714
	Russo & F.	LA		A-127	You'll Never Get To Heaven With Those Eyes	-1348
				A-134	I Need Some Pettin'	-72
28c.	Bailey's L.S.	NY		Wait'll You See My Gal	8906, -A	-
				I Can't Get The One I Want	8907-A	-
				Maytime	8908, -A	-
29	S. Martin			If I Don't Find My Brown I Won't Be Back-	72686-B	-At All
				Too Late To Get Your Baby Back	72687-A	-
	Miami L. 7	Rich		Red Hot Mama	11891	JR-1054
				Heart-Broken Rose	11892-B	-
29c.	Ambassadors	NY		June Night	13281	-19
				Oh Peter	13284	-
	O. M. 5			Big Boy	5516-1-2	-1190
				A Man Never Knows When A Woman's Gonna Change Her Mind	5517-1-2	-
				Sioux City Sue	5518-1-2	-
30c.	Englin			Poolin' Me	*105347	-509
				Pleasure Mad	*----- ?	-
1924-cont'd						
May-Jun	H. Gross	NY		31585	Better Give Your Sweetie What She Wants	BG-245/JR-643
				31587	I Wanna Jass Some Blues	-
				31588	Foolish Woman's Blues	-
				31590	Strange Man	-
				31594	Ghost Walkin' Blues	-
				31596	My Man Ain't Yo' Man	-
Jun c.	Jeffries	Lon	C-6434	We'd A Surely Baked A Cake	-	JR-827
	Du Free	NY		Hera's To Your Absent Brothers	*----- ?	BG-176
				Mama's Coo Coo	*----- ?	-
	B. Wilson			I'm Leaving You	1786-2	BG-732/JR-1723
				I'm Sorry For It Now	1787-2	-
	F. Barnes			The Gouge Of Armour Avenue	1801-1-2	BG-36/JR-91
				The Chicago Gouge	1802-2	-
	Norfolk J.Q.			Where Shall I Be ?	1803-1-2	BG-494
				I'm A Pilgrim	1804-2	-
	Trix-Smith			Don't Shake It No More	1807-1-2	BG-596/JR-1466
	Norfolk J.Q.			I'm Gonna Build Right On Dat Shore	1808-1	BG-494
				Crying Holy Unto The Lord	1809-1-2	-
				Roll, Jordan, Roll	1810-	-
				I'm Going To Meet My Mother	1811-	-
				Swing Low, Sweet Chariot	1812-1	-
				Ezekial Saw De Wheel	1813-1-2	-
				Pleading Blues	1814-2	-
				Jelly Roll's First Cousin	1817-1	-
	Jeffries	Lon	C-6449	Shine	-	JR-827
			C-6451	Gee, Jane, Isn't It Wonderful ?	-	-
	O. M. 5	NY		You Know Me, Alabam'	42687-2	-1190
				Wait'll You See My Gal	42688-1	-
				Red Hot Mama	42689-1-2	-
	S. Weaver			Mixin' 'Em Up In C	*----- ?	BG-701
				Weaver's Blues	*----- ?	-

3	Calif. R.	-	You Know Me, Alabama'	81800-1	JR-226				
-	-	-	Where The Dreamy Wabash-	81801-3	-Flows				
-	R. Miller	-	13205	Mama's Gone, Goodbye	-1067				
3c.	S. Weaver	-	I'm Busy And You Can't Come In	*72591-A	BG-701				
4	S. Martin	-	He's Never Gonna Throw Me Down	*72592-B	BG-435/JR-1012				
1924-cont'd									
			Alex	Ban	Cam	Col	Gnt	*PA	
								Vic	
Jun 4	Calif. R.	NY	Where Is That Old Girl Of Mine ?					*105352	JR-226
-	-	-	You Know Me, Alabama'					*105353	-
-	-	-	Operatic Medley					*105354	-
-	O.M. 5	-	It Ain't Gonna Rain No Mo'	81804-3					-1190
5	Specht	-	Red Hot Mama	81805-2					-
-	-	-	I Can't Get The One I Want	81806-2					-1483
-	T. Lewis	-	Mandalay	81807-2					-
-	G. Olsen	-	Barnyard Blues	81808-2					-955
-	-	-	Sally Lou					30116-4	-1171
-	-	-	A New Kind Of Man					30165-4	-
6	T. Lewis	-	There'll Be Some Changes-	81811-3	-Made				-955
-	M.G. Thomas	Mont	1452 Page Your Puppies						-1550
-	Vagabonds	NY	Where Is That Old Girl Of Mine ?				8912-A		-1582
-	-	-	Where The Dreamy Wabash Flows				8913		-
-	-	-	Please				8914		-
-	Waring	Cam	Just Hot !					30250-2	-1641
9	J.R. Morton	Rich	Tia Juana				11907-A		-1100
-	-	-	Shreveport Stomps				11908-A		-
-	-	-	Froggie Moore				11909, -A		-
-	-	-	Mamamita (sic)				11910-A		-
-	-	-	Jelly-Roll Blues				11911-A		-
-	-	-	Big Foot Ham				11912-A		-
-	-	-	Bucktown Blues				11913-A		-
-	-	-	Tom Cat Blues				11914		-
-	-	-	Stratford Hunch				11915-A		-
-	-	-	Milenberg Joys				11916		-
-	-	-	Perfect Rag				11917		-
-	Weems	Cam	Who Wants A Bad Little Boy ?					30253-3	-1663
-	-	-	Red-Nose Pete					30254-3	-
-	Whiteman	NY	San					30172-3	-1680
10	V. Rose	Oak	String Beans					PB-2-1	-1335
-	M.G. Thomas	Mont	Laxy Drag						-1550
-	Varsity 8	NY	1026-F						-1590
-	-	-	I Can't-	1027-D					-
10c.	F. Henderson	-	5526-1-2-3						-714
-	-	-	5527-1-2						-
1924-cont'd									
			Ban	Col	Ed	Gnt	OK	*PA	
								Vic	
Jun 11	Romance O.H.O.	Rich	To-Ki-O-Ki-O			11919			JR-1334
-	-	-	Linehouse Blues			11920			-
-	V. Rose	Oak	Helen Gone					PB-9-1	-1335
12	-	-	Sadie					PB-14-1	-
13	Hickman	LA	If I Stay Away Too Long From Carolina					PB-22-1	-748
13c.	Butterbeans	NY	I Got Your Bath Water On			72605-B			BG-102/JR-212
13-14c.	S. Wallace	-	Sud Bustin' Blues			72606-B			BG-684/JR-1617
-	-	-	Wicked Monday Morning Blues			72607-B			-
17	F. Henderson	-	5532-2(Apex)			Jealous			JR-714
-	-	-	5533-2(Apex)			Wait'll You See My Gal			-
17c.	Booker	-	Pencil Papa Blues			72611-A			-154
-	-	-	Oseola Blues			72612-B			-
18	Georgia M.	-	9571						-558
-	-	-	9572						-
-	Landry	Oak	Moon Mist					PB-32-2	-920
-	-	-	Rip Saw Blues					PB-33-5	-
-	-	-	I'll Get You					PB-34-1-2-3-4	-
-	-	-	Cuttin' Up					PB-35-1-2-3-4-5	-
-	E. Wilson	NY	81831-4						BG-738/JR-1725
-	-	-	81832-2						-
18c.	Lido	-	When Things Go Wrong					*105393	JR-962
-	-	-	I Wonder What's Become Of Sally					*105394	-
-	-	-	San					*105395	-
19	Benson	Cam	The Doodle-Us Blues					30299-2	-121
-	-	-	Pickin' 'Em Up And Layin' 'Em Down					30400-5	-
-	Halstead	Oak	Sweet Little You					PB-38-1-2-3-4	-657
-	-	-	Bull Frog Serenade					PB-39-5	-
19c.	F. Henderson	NY	5532-3-4			Jealous			-714
-	-	-	5533-4			Wait'll You See My Gal			-
-	-	-	5534-1-2-3			I Can't Get The One I Want			-
20	Arkansas Trio	-	9578			Boll Weevil Blues			-39
-	Halstead	Oak	9579			Prantic			-657
-	Wolverines	Rich	I Need Some Pettin'			11930-B			-1741
-	-	-	Royal Garden Blues			11931-C			-
-	-	-	Tiger Rag			11932			-
1924-cont'd									
			Alex	Auto	Ban	Col	Gnt	*OK	
								Vic	
Jun 21	F. Henderson	NY	Houston Blues			81838-1			JR-715
-	-	-	Muscle Shoals			81839-2			-
22c.	Landry	Oak	I'm A Lonesome Little Mama					PB-44-4	-920
-	Tynes	NY	I Want To Go Back To The Farm					*72617-A	BG-666/JR-1577
-	-	-	You've Got To Prove It To Me					*72618-B	-
23c.	Windy C.J.	-	Hard Hearted Hannah			8954-A			JR-1737
-	-	-	Bringing Home The Bacon			8955-A			-
24	Four Spades	-	Squabblin' Blues			81840-3			-537
-	-	-	Making Up Blues			81841-3			-
26	G. Olsen	-	Beale Street Blues					31326-1-2-3	-1171
-	-	-	You'll Never Get To Heaven With Those Eyes					30327-2	-
27	G. Williams	-	No Second-Hand Lovin'-			81847-1	-For Mine		BG-727/JR-1717
-	-	-	If You Hit My Dog I'll-			81848-2	-Kick Your Cat		-
29c.	Birmingham B.B.	-	I Need You			8966-A			JR-137
-	-	-	Dancin' Blues			8967			-
30	Calif. R.	-	Please			81852-2			-226
-	-	-	Charleston Cabin			81853-3			-
-	G. Williams	-	Hard Headed Gal			81854-3			BG-727/JR-1717
-	-	-	I'm Tired Of Begging-			81855-1	-You To Treat Me Right		-
-	Calif. R.	-	Big Boy			81856-4			JR-226
-	W. Kaufman	-	Pleasure Mad					30340-1-2-3-4	-884
-	-	-	Come On, Red					30341-3	-
-	Romance O.H.O.	Rich	Tok-oki-oki (sic)			11933			-1334
-	-	-	Doodle-Do-Do			11934-A			-
-	-	-	Blue Evening Blues			11935			-
-	-	-	Everybody Likes The Same Sweet Girl			11936			-
30c.	V. McCoy	-	5544-1-2			Clearing House Blues			BG-410/JR-1024
late	J.R. Morton	Chi	534(Pa)			Froggie Moore			JR-1100
-	-	-	535(Pa)			London Blues			-
-	-	-	536			Mobile Blues			-1389
-	-	-	537			Gertie			-
-	-	-	538			Laugh			-
-	-	-	539			Powder Rag			-
Jun-Jul	-	-	544			Mr. Jelly Lord			-
-	-	-	545			St. Louis Blues			-
Jul c.	H. Meyers	NY	31597			War Horse Mama			BG-451/JR-1051
-	-	-	31599			Cold Weather Papa			-



1924-cont'd	Acc	Alex	Ban	Br	Col	Ed	
Jul 6.	H.Mayers	NY	31602		Hateful Blues	82-451/JR-1051	
-	R.Henderson	-	31603		Frankie Blues	-	
-	H.Gross	-	31607		I Can't Get The One I Want	82-277/JR-733	
-	-	-	31609		Rockin' Chair Blues	82-245/JR-643	
-	-	-	31611		Sorrowful Blues	-	
-	-	-	31613		What'll I Do ?	-	
-	-	-	31616		Neglected Blues	-	
-	-	-	31620		Conjure Man Blues	-	
-	Chio J.B.	Berlin	My Pickwick		----- ?	JR-1163	
-	Jazzelliers	NY	A Shingled Hearth		----- ?	-	
-	-	-	42703-1-2;3451-1-2		Doodle Doo Doo	-825	
-	-	-	42704-1-2;3452-1-2		A Little Bit Of Jazz	-	
1	Jeffries	Lon	C-6533	Josephine	9593	-827	
-	Georgia M.	NY	-	Come To Me	30342-1-2-3-4	-558	
-	W.Kaufman	-	-	Unfortunate Blues	30343-1	-884	
-	-	-	-	One Lost Pal	30344-1-2-3-4	-	
-	Vagabonds	-	-	8972-A	I Wonder What's Become Of Sally	-1582	
-	-	-	-	8973	Nobody's Child	-	
10.	Savoy H.B.	Lon	-	That Bran' New Gal	O' Mine A-1018	-1363	
-	Three Deacons	NY	-	John Jasper's Camp Meeting-	72635-B -Part 1	82-656	
-	-	-	-	John Jasper's Camp Meeting-	72636-A -Part 2	-	
3	Little R.	-	-	Them Rambling Blues	81859-2	JR-966	
-	-	-	-	Arkansas Blues	81860-2	-	
-	B.Brown	-	-	How Can I Get It ?	81861-1	82-83/JR-178	
-	-	-	-	Hoodoo Blues	81862-4	-	
-	M.G.Thomas	Mont	-	1508	More	JR-1550	
-	-	-	-	1511	Black Star Lines(sic)	-	
30.	Dalhart	NY	-	Boll Weevil Blues	72651-B	-380	
-	S.Lanin	-	-	He's A Kind Of-	*5549-1 -Man With A New Kind Of Love For Me	-926	
-	-	-	-	You'll-	*5550-2 -Never Get To Heaven With Those Eyes	-	
60.	Holtsworth	-	-	8987	Charleston Cabin	-772	
-	-	-	-	8988	A New Kind Of Man	-	
9	M.C.B.B.	-	-	Barb Wire Blues	*13491/3	-1113	
-	-	-	-	8996-A	You Know Me, Alabam'	-1582	
-	-	-	-	8997, -A	Knock At The Door	-	
-	-	-	-	8998	Louise	-	
-	-	-	-	8999	Put Away A Little Ray Of Sunshine	-	

1924-cont'd	Alex	Ban	Br	Col	Ed	
Jul 9	Varsity 8	NY	Maytime	1038-A	9611	JR-1590
-	Virginians	-	-	Superstitious Blues	*30371-2	-1609
-	-	-	-	Sioux City Sue	*30372-2	-
10	R.Miller	-	-	13494/7	I Can't Get The One I Want	-1067
-	M.C.B.B.	-	-	13501/3	You Ain't Got Nothin' I Want	-1113
-	M.G.Thomas	Mont	-	1522	Hard Luck Blues	-1550
-	-	-	-	1524	Three Ten Ten Blues	-
11	Arkansas Trio	NY	-	-	A New Kind Of Man	9611
14	Georgia M.	-	-	-	Why Did You Do It ?	9614
-	-	-	-	-	I Can't Get The One I Want	9615
140.	Tyus	-	-	-	You've Got To Recognize Me	72666-A
150.	R.Henderson	-	-	-	Hard Hearted Hannah	5554-3-4
160.	Harlem Trio	-	-	-	Barrel House Blues	5555-1
-	-	-	-	-	The Funny Blues	*72668-A
-	-	-	-	-	The Poor Man's Blues	*72669-A
-	-	-	-	-	Sally's Got The Blues	13555/6
17	Lyman	-	-	-	5559-2	Hinky Dinky Parley Voo
170.	Six B.D.	-	-	-	5560-1-2-3;11046-3	Charleston Cabin
-	-	-	-	-	Charley, My Boy	81877-1
18	Calif. R.	-	-	-	5561-1-2	Where The Dreamy Wabash Flows
210.	F.Henderson	-	-	-	5562-1-2	The Grass Is Always Greener
-	-	-	-	-	Superstitious Blues	105477
-	O.M. 5	-	-	-	Africa	105478
-	-	-	-	-	I'm Going Back To Those-	105479
-	-	-	-	-	Charley, My Boy	10480
-	-	-	-	-	Somebody Loves Me	105481
-	-	-	-	-	Ramblin' Blues	105482
-	B.Smith	-	-	-	Lou'siana Low Down Blues	81881-1
-	-	-	-	-	Mountain Top Blues	81882-2
23	-	-	-	-	Work House Blues	81883-2
-	-	-	-	-	House Rent Blues	81884-4
24	Ambassadors	-	-	-	Pleasure Mad	*13371
-	-	-	-	-	Arkansas	105483
-	-	-	-	-	Hard Hearted Hannah	105484
-	-	-	-	-	Tessie I Stop Teasing Me	105485
-	-	-	-	-	13606	Pleasure Mad
25	Krueger	-	-	-	Hey ! Hey ! And Hee ! Hee !	*30620-1-2-3
-	Inter'n'l N.O.-	-	-	-	-	-803

1924-cont'd	Alex	Ban	Br	Col	Ed	
Jul 25	G.Olsen	NY	-	-	Beale Street Blues	*30326-5
-	-	-	-	-	My Papa Doesn't Two-Time No Time	*30622-2
-	O.M. 5	-	-	-	The Grass Is Always Greener	81885-4
-	-	-	-	-	Sioux City Sue	81886-3
-	Selvin	-	-	-	Red Hot Mama	*13393
-	Bernie	-	-	-	Somebody Loves Me	*13405
28	Cl.Williams	-	-	-	My Own Blues	72706-A
-	-	-	-	-	Graviter Street Blues	*13430
280.	Selvin	-	-	-	San	-
29	Varsity 8	-	-	-	Knock At The Door	*1066-A
-	-	-	-	-	Charleston Cabin	*1067-A
-	-	-	-	-	I Can Do What You Do	81887-3
-	G.Williams	-	-	-	When I Get The Devil In Me	81888-1-2-3
-	-	-	-	-	Chain Gang Blues	81889-3
-	-	-	-	-	My Right Hand Man	81890-1-2-3-4
300.	B.Brown	-	-	-	5570-1-2	Charley, My Boy
-	F.Henderson	-	-	-	To Walk In Jerusalem Like John	91495-1
31	C.A.N.A.	NY(prob)	-	-	I Am With You	91497
-	-	-	-	-	The Eastern Gate	91498-1
-	-	-	-	-	Esakial Saw The Wheel	----- ?
-	-	-	-	-	Salt Water Blues	81893-2
-	B.Smith	NY	-	-	Worryin' Blues	-
-	M.G.Thomas	Mont	-	-	Papa Will Be Gone	-
-	-	-	-	-	San Francisco Blues	-
Jul-Aug	Chicago Del.O.	Chi	-	-	Old Fashioned Love Game	-308
-	-	-	-	-	Sad-Hearted Blues	-569
-	Glants	NY	-	-	5585-3	San
-	Rainey	Chi	-	-	Shave 'Em Dry Blues	1824-3
-	-	-	-	-	Farewell Daddy Blues	1825-2
-	Sunset 4	-	-	-	Jerusalem Morn	1828-2
-	-	-	-	-	Do You Call That Religion	71829-2
-	-	-	-	-	Barnum's Steam Calliope	1830-1
-	-	-	-	-	Didn't He Ramble ?	1831-2
-	P.Stewart	-	-	-	Mr. Freddie Blues	1832
-	Cox	-	-	-	Kentucky Man Blues	1840-3
-	-	-	-	-	Cherry Picking Blues	1841-1-2-3
-	-	-	-	-	Wild Women Don't Have The Blues	1842-1-2-4
-	-	-	-	-	Worried Da Mind-Blues	1843-3

1924-cont'd	Alex	Ban	Br	Col	Ed	
Jul-Aug	Chas.Jackson	Chi	-	-	Papa's Lawdy Lawdy Blues	1850-1
-	-	-	-	-	Airy Man Blues	1851-2
-	Cox	-	-	-	Death Letter Blues	1854-3
-	-	-	-	-	My Mean Man Blues	1855-4
Aug 6.	H.Mayers	NY	-	-	He Used To Be Mine	31622
-	-	-	-	-	Lost My Sweetie Blues	31624
-	-	-	-	-	You'll Never Have No Luck By Quittin' Me	31630
-	-	-	-	-	Lonesome For That Man Of Mine	31631
-	-	-	-	-	If You Can Ride Slow And Easy	31633
-	H.Gross	-	-	-	1077-B	I Throw A Good Man Over For You
-	Hagadin	-	-	-	1078-A	Sweet Temptation Man
-	-	-	-	-	Ain't You Ashamed ?	A-1040
-	Kemp	Lon	-	-	Charleston Cabin	A-1041
-	-	-	-	-	Red Hot Mama	A-1042
-	-	-	-	-	Tessie, Stop Teasing Me	A-1043
-	-	-	-	-	June Night	A-1044
-	-	-	-	-	I've Got Another Sweetheart	A-1045
-	S.Stewart	Chi	-	-	Manda	1862-2
-	-	-	-	-	My Man Rocks Me	1863-1-2

-	Finney	Lon	-	-	Alibi Baby	A-1138(Re)	-552
-	-	-	-	-	What Do You Do Sunday, Mary	A-1139(Re)	-
-	-	-	-	-	Why Did I Kiss That Girl ?	A-1140(Re)	-
-	-	-	-	-	Oh ! Eva	A-1141(Re)	-
-	Orig.La. 5	NY	-	-	San	*1869-2	-1184
-	-	-	-	-	The Hoodoo Man	*1870-2	-
-	-	-	-	-	11012-B	Louisiana	-
-	-	-	-	-	11013-B	Too Tired	-
-	Savoy O.	Lon	-	-	Ch ! Eva	A-1155-1-2	-1364
-	Morehouse C.Q.	Atl	-	-	Everytime I Feel The Spirit	----- ?	82-481
-	1	NY	-	-	Rambling Blues	*9010-A	JR-890
-	-	-	-	-	Charley, My Boy	*9011	-
-	-	-	-	-	Charley, My Boy	*9011-A	-
-	E.Waters	-	-	-	Pleasure Mad	13453	82-696/JR-1650
-	-	-	-	-	Back Bitin' Mama	13455	-
10.	Laura Smith	-	-	-	Texas Moaner Blues	*72719-B	82-587/JR-1457
-	-	-	-	-	I'm Gonna Get Myself A-	*72720-B	-
-	-	-	-	-	Has Anybody Seen My Man ?	*72721-B	-

1924-cont'd	Alex	Ban	Br	Col	Ed	
Aug 5	H.Mayers	NY	-	-	Maybe Someday	13467
-	-	-	-	-	When Your Troubles Are Just Like Mine	13469
-	R.Miller	-	-	-	13677/9	Red Hot Mama
-	Synco J.B.	-	-	-	*105503	I Don't Know Why
50.	Oxley	-	-	-	72729-B	Doodle Doo Doo
-	(1)	-	-	-	Patricola	Susquehanna Home
-	Selvin	-	-	-	Patricola	Mo-One Knows What It's All About
6	Calif. R.	-	-	-	Lucille	9665
-	-	-	-	-	Sing A Little Song	9666
7	-	-	-	-	I Want To Be Happy	81898-1-2-3
-	-	-	-	-	Susquehanna Home	81899-1-2-3
(1)	Sweetman	-	-	-	Battleship Kate	*9017
-	-	-	-	-	She Loves Me	*9018
-	Ladd's B.A.	-	-	-	Any Way The Wind Blows	*9019
-	-	-	-	-	Morning ! Mon't You Ever Come 'Round	*9020
8	Calif. R.	-	-	-	Charley, My Boy	-
-	-	-	-	-	In A Charleston Cabin	-
-	Intern'l N.O.	-	-	-	Boll Weevil Blues	*30626-2
(1)	Cates	-	-	-	Never Again	13574
-	Bar Harbor	-	-	-	Any Way The Wind Blows	13578
11	Goofus 5	-	-	-	72745-B	Tessie, Stop Teasing Me
-	-	-	-	-	72746-B	Them Ramblin' Blues
-	-	-	-	-	72747-B	She Loves Me
-	-	-	-	-	72748-B	Any Way The Wind Blows
-	Ark.Trav.	-	-	-	-	-
-	T.Lewis	-	-	-	Eccentric	81909-4
12	M.G.Thomas	Mont	-	-	1548	Reckless Blues
120.	J.Sylvester	NY	-	-	I Wanna Jass Some More	*105512
-	-	-	-	-	Temperamental Papa	*105513
13	Little R.	-	-	-	Tessie	81912-1-2-3
-	-	-	-	-	Hard Hearted Hannah	81913-1-2-3
15	Calif. R.	-	-	-	I Want To Be Happy	81898-5
-	-	-	-	-	Susquehanna Home	81899-6
-	-	-	-	-	When I Got The Devil In Me	81888-4-5
-	-	-	-	-	When You Go Huntin' I'm-	81917-1

1924-cont'd		Can	Col	Gnt	Fig	Yes	
Aug 18(1)	Stovepipe No.1	NY			81920-	Stovepipe Blues	BG-616
-	-	-			81921-	Spanish Rag	-
-	-	-			81922-	Sixth Street Rag	-
19	B.Brown	-			81916-3	Mississippi Delta Blues	BG-83/JR-178
-	-	-			81924-4	Pork Chop Blues	- / -
-	Stovepipe No.1	Lord-			81925-2	-Don't You Know I Have No Friend Like You ?	BG-616
-	-	-			81926-	When The Saints Come Marching Through	-
-	-	-			81927-2	I've Got Salvation In My Heart	-
-	-	Soon-			81928-	-One Morning Death Came Creeping In The Room	-
-	-	-			81929-	I'm Going To Wait On The Lord	-
-	-	-			81930-	Rye And Rye When The Morning Came	-
-	C.Smith	-			81931-3	Deep Blue Sea Blues	BG-578/JR-144
-	-	-			81932-1	Texas Moaner Blues	- / -
-	Stovepipe No.1	-			81933-	Pitiful Blues	BG-616
-	-	-			81934-	Sundown Blues	-
-	-	-			81935-	Dan Tucker	-
190.	Holtsworth	-			9045-A	How Come You Do Me Like You Do ?	JR-772
-	-	-			9046-A	Tropical Palms	-
20	Stovepipe No.1	-			81937-3	Lonesome John	BG-616
-	-	-			81938-1, -3	Cripple Creek; Sourwood Mountain	-
-	-	-			81939-1	Turkey In The Straw	-
-	-	-			81940-	Arkansas Traveler	-
-	-	-			81941-2	Fisher's Hornpipe	-
-	Varsity 8	1098-C				She Loves Me	JR-159
-	-	1099-C				Hard Hearted Hannah	-
21	F.Henderson	-			81948-4	That's Georgia	-715
-	-	-			81949-3	You'll Never Get To Heaven With Those Eyes	-
-	-	-			9049-A	Sing A Little Song	-158
-	Vagabonds	-			9050	Rock-a-Bye My Baby Blues	-
-	-	-			9051-A	Kiss Me Goodnight	-
22	L.Henry	-			Consolation Blues	13594	BG-281/JR-736
-	-	-			Low Down Despondent Blues	13596	- / -
-	Intern'l O.	-			Hey ! Hey ! And Hee ! Hee !	30620-5	JR-303
24	Southern N.Q.	-			81944-	Jesus Christ I Want To Find	BG-600
-	-	-			81945-	I'm Going To Build Right On That Shore	-
-	-	-			81946-2	Hard Trials And Great Tribulations	-
-	-	-			81947-2	My Lord's Gonna Move This Wicked Race	-



## H3 CHRONO-MATRIX FILE

1924-cont'd		Alex	Auto	B-D	Ed	OK	Yoo		
Sep 6.	R. Henderson	NY	31636		Strut Yo' Puddy		BG-277/JR-733		
			31637		Sombody's Doin' What You Won't Do				
			31639		Hard Hearted Hannah		BG-454/JR-1057		
	J. Miles		31641		Lovin' Henry Blues				
			31644		Freight Train Blues				
	LeRoy Smith				2016-B		JR-1459		
					2017-B				
					2020-				
					2021-B				
					Morning				
					Stop And Listen				
	Balyn Thomas	Lon			Eccentric	03683	-1548		
	Old Time J.S.	NY	31646		My Lord's Gonna Move This Wicked Race		BG-500		
					Father, Prepare Me				
	M. Brunes	Chi		613-2	Up Jumped The Devil		JR-189		
				614	Follow The Swallow				
	Irvin			615(Gnt)	Daddy Do		-805		
				616(Gnt)	Copenhagen				
	J. Gardner	Dallas			Too Late Now	8746-A	-554		
					Ponjola	8747			
					Who I You I	8748-B			
					I Know She Does	8749-A			
					Who'd A Think It I	8750-A			
					By The River Mile	8751-A			
					Blackin' Blues	8752-B			
					You'll Never Know The Difference	8753-A			
	H. Gross	NY	31649		Ticket Agent, Ease Your Window Down		BG-245/JR-643		
			31651		Chicago Monkey Man Blues				
			31654		These Dogs Of Mine				
	Kaiser	Chi		627	Fox Trot Classique		JR-871		
				628	Monkey Business				
	J.R. Morton			635	Fish Tail Blues		-1100		
				636	High Society				
				638	Weary Blues				
				639	Tiger Rag				
	M. Moore	NY(1)	31656		My Sweet Man		BG-753		
	M. Smith	NY	31656		My Sweet Man		BG-592/JR-1463		
	M. Moore	NY(1)	31658		What You Need Is Me		BG-753		
	M. Smith	NY	31658		What You Need Is Me		BG-592/JR-1463		
1924-cont'd		Alex	Ban	Ed	Col	OK	Yoo		
Sep 6.	M. Smith	NY	31661		Just Like You Took My Man Away From Me		BG-592/JR-1463		
			31662		Remorseful Blues				
			31669		Lost Opportunity Blues				
			31670		Good Time Ball				
2	Georgia M.				Red Hot Mama	*9681	JR-558		
					Charley, My Boy	*9682			
3	A. Kahn	Chi			Forsaken Blues	81954-1-2-3	-869		
	M. Moore	NY			Texas Man Blues		BG-478/JR-1093		
(1)	Patricia				That's Georgia	*13641	JR-1212		
4	Calif. R.				*46-2	Too Tired	*13674		
					*47-1	Susquehanna Home			
4a.	S. Lanin				5607-2-3	Any Way The Wind Blows	-926		
5	Marg. Johnson				I Love You Daddy, But You Don't Mean Me No Good	72789-B	BG-344/JR-845		
					Nobody Knows The Way I Feel This Mornin'	72790-B			
					Absent Minded Blues	72791-B			
	A. Kahn	Chi			Off And Gone	81960-2	JR-869		
	Landry	Ok			Moon Mist	PB-32-5-6-7	-920		
					It'll Get You	PB-34-7-8			
					Lazy Blues	PB-35-7			
					Just For Old Time's Sake	PB-46-1			
	Southern N.Q.	NY			Hampton Road Blues	81972-2	BG-601		
					Lullaby Blues	81973-1			
					Charleston Charlie	81974-			
					Hey Hey And Hee Hee	81975-5			
6	Calif. R.				That's Georgia	*1875-1-2	JR-227		
					She Loves Me	*1876-2-3			
8	Benson O.	Can			Forsaken Blues	30779-1-2-3-4	-121		
					Copenhagen	30781-3			
	Calif. R.	NY			5617-2	I'm Satisfied Beside That Sweetie Of Mine	-227		
					5618-1-2-3	Look-a What I Got Now			
					5619-1-2	Rose-Marie			
	F. Henderson				He's The Hottest Man In Town	81981-3	-715		
					I Never Care 'Bout Tomorrow	81982-3			
9	Calif. R.				105542	The Little Old Clock On The Mantle	-227		
					105543	Too Tired			
					105544	Sing A Little Song			
9a	H. George				Emancipation Day In Georgia	72795-A	BG-222/JR-557		
	Tyus				Good Old Bygone Days	72795-	BG-666/JR-1577		
1924-cont'd		Ban	Br	Cam	Ed	Gnt	OK	Yoo	
Sep 9	H. George	NY			The Mail Is Low In The Barrel	72796-B	BG-222/JR-557		
10	Varsity 8				1143-C	Them Ramblin' Blues	JR-1591		
					1144-C	A New Kind Of Man			
10a.	New O.J.B.				5623-3	Dixie Flyer Sam	-1129		
					5624-1-2	I'm Gonna Get Acquainted In A Quaint Old Fashioned Town			
					5625-1	How Could You Leave Me Now?			
11	S. Lanin				1145-C	Any Way The Wind Blows	-926		
					1146-C	My Best Girl			
	Wagabonds				I Want To Be Happy	9073-A	-1582		
					Dreary Weather	9074			
					Rose Marie	9075			
11a.	O.H. 5				*105548	How Come You Do Me Like You Do?	-1190		
					*105549	The Meanest Blues			
					*105550	Sombody Stole My Gal			
	Southern J.S.				My Lord's Gonna Move This Wicked Race	72804-B	BG-603		
12	Butterbeans				Kiss Me Sweet	72816-B	BG-102/JR-212		
					Construction Gang	72817-B			
	Halstead	Ok			I Don't Know Why	*PB-53-3	JR-657		
	Rodewich	Chi			141/5	Worryin' Blues	-1327		
15	Butterbeans	NY			A To Z Blues	72820-A	BG-102/JR-212		
					I Can't Use You	72821-B			
	I. Jones	Chi			154-CH	Get Lucky	JR-857		
	J. Miles	NY			Sweet Man Joe	9707	BG-454/JR-1057		
	M. Moore				I Wanna Jass Some More	*13692	BG-478/JR-1093		
	Fry				Copenhagen	9709	JR-545		
					Blue Evening Blues	9710			
					Family Skeleton Blues	*13695	BG-281/JR-736		
					Sinful Blues	*13697			
15a.	Glantz				*105558	Glad Eyes	JR-569		
16	Calif. R.				Look-a What I Got Now	*1879-1-2-3	-227		
					Tessie, Stop Teasing Me	*1880-1-3			
					I Want To Be Happy	*1881-1-3			
	A. Pryor				Georgia Sunset	*6438-3	-1256		
	Wolverines				Sensation	9079	-1741		
					Lazy Daddy	9080-A			
					Lazy Daddy	9080-B			
(121)	Sweatman				Battleship Kate	9083-A	-1518		
(121)					She Loves Me	9084-A			
1924-cont'd		Col	Ed	Gnt	OK	Yoo			
Sep 16a.	S. Martin	NY			Blue Devil Blues	72824-B	BG-435/JR-1012		
					Jug Band Blues	72825-B			
(1)	Trix Smith				Praying Blues	1886-1-2	BG-596/JR-1466		
(1)					Ada Jane's Blues	1887-1			
	P. Stewart	Chi			Copenhagen	1891-1-2	JR-1501		
	Chas. Jackson				Salt Lake City Blues	1892-1, -2	BG-308		
					Salty Dog Blues	1893-1, -2			
18(1)	Little R.	NY			Deep Blue Sea Blues		JR-966		
					I'm Satisfied Beside That Sweetie Of Mine				
	Southern N.Q.				Gonna Raise Ruckus Tonight		BG-601		
19	B. Cummins	Rich			My Man Rocks Me				
					12021	Words	JR-377		
19a.	S. Martin	NY			Jug Band Blues	72831-B	BG-436/JR-1012		
					Don't You Quit Me Daddy	72832-B			
					I Got The Crying Blues	72833-B			
					I Ain't Got No Man	72834-B			
20a.(1)	C. Smith				Basement Blues		BG-578/JR-1448		
					Mama's Gone, Goodbye				
1924-cont'd		Ban	Br	Col	Gnt	OK	Yoo		
Sep 25	Whistler	Rich			Chicago Flip	12025-A-B	BG-711/JR-1675		
					Jerry O' Mine	12026, -A			
					The Original Blues	12027, -A			
					Old Virginia Blues	12028, -A			
					Jail House Blues	12029-A			
					I Wonder Where My Sweet-	12030, -A-B	-Mama's Gone		
					The Vampire Woman	12031, -A			
					National Emblem	12032, -A-B-C			
					I'm A Jass Baby	12033-A			
26	Calif. R.	NY			5645-2-3	I Wanna See My Tennessee	JR-228		
					5646-2-3	Eliza			
					5647-2	Manda			
	B. Smith				140062-2	Weeping Willow Blues	BG-569/JR-1441		
					140063-3	The Eye Rye Blues	BG-436/JR-1013		
26a.	S. Martin				Old Fashioned Sara Blues	72853-B			
					Sobbin' Hearted Blues	72854-B			
					I'd Rather Be Blue Than Green	72855-B			
					Cage Of Apes	72856-B			
27	R. Miller				13856/9	Doodle Do Do	JR-1067		
29	Benson O.	Can			Keep On Dancing	30947-2	-121		
	B. Cummins	Rich			That's Georgia	12036	-377		
					Lonely Me	12037			
					Sally Lou	12038			
29a.	R. Henderson	NY			5651-3	Deep River Blues	BG-538/JR-733		
					5652-3	The Basement Blues	BG-89/JR-182		
					5653-3	Family Skeleton Blues			
					5654-3	I Wanna Jass Some More			
					5655-3	Keep On Going			
					5656-3	One Of These Days			
	S. Martin				Things Done Got Too Thick	72857-B	BG-436/JR-1013		
					Eagle Rock Me, Papa	72858-A-B			
30	Benson O.	Can			Go Emaline	30949-4	JR-121		
	C. Smith	NY			140064-3	Freight Train Blues	BG-578/JR-1448		
					Done-	140076-3	-Sold My Soul To The Devil		
30a.	Harlem Trio				Muddy Water Blues	72863-B	JR-681		
					I Ain't Gonna Blame It On The Blues	72864-B			
1924-cont'd		Acc	Alex	Col	Ed	Gnt	OK	Yoo	
Sep-Oct	Borchard	Berlin			1664at	Aggravatin' Papa	JR-155		
					1664at	Unfortunate Blues			
					1664at	Oh Mister, Ain't That Hot?			
					1664at	The 12th Street Rag			
					1664at	A New Kind Of Man(sic)			
	A. Hyde				Linger Awhile	1846-A	-796		
					Mama Loves Papa, Papa Loves Mama	1847-A			
					Yes I We Have No Bananas	1848-A			
					Sleep	1849-A			
					I'm Goin' South	1854-A			
					Maybe	1855-A			
					Sombody's Wrong	1856-A			
					Down On The Farm	1857-A			
					Lazy	1858-A			
					Lovely Come Back	1859-A			
					Mama Goes Where Papa Goes	1860-A			
Oct 6.	Int'n'l D.O.	NY			Copenhagen	*3540-A	-803		
	Major	Berlin			Blue Evening Blues	*186	-997		
					Hottest Man In Town	*187			
	V. McCoy	NY			31679	Flora's Weary Blues	BG-455/JR-1057		
	Turk				*B-1641	Copenhagen	JR-1574		
					*B-1641	Sweet Little You			
					*B-1641	King Porter Stomp			
					*B-1641	Red Hot Mama</			



1924-cont'd									
Oct 6c.	Re	Can	Col	*Ed PA	*Gnt PA	*OK Voc			
Beggin	NY	1172-A	Hard Hearted Hannah				EG-272/JR-707		
7	C.Smith	1173-A	Easy Goin' Man						
			140090-1-2-3	Broken Busted Blues			EG-578/JR-1449		
	F.Henderson		140091-2	San Francisco Blues					
			140092-3	Manda			JR-715		
			140093-2	Go 'Long Mule					
	Fry		Shanghai Shuffle	*9769			-545		
	Texas B.D.		Lenox Avenue Shuffle		*13832		-1547		
			Down In The Mouth Blues		*13834				
	Wolverines		Tia Juana		9115-B		-1741		
			Big Boy		9116				
7c	Earl Smith		Bring Back Those Rock-a-Bye-	105597	-Baby Days		-1454		
			Rose Marie	105598					
9c	Liston		Pineland Blues			72890-B	EG-394/JR-965		
			Weeping Willow Blues			72891-B			
	P.Stewart	Chi	I Never Call My Man's Name	*1916-1-2			EG-613/JR-1499		
10	Saoux C. 6	NY	Flock O' Blues		9119-A		JR-1422		
			I'm Glad		9120-C				
	Sweetman		Battleship Kate	*9781			-1518		
			It Makes No Difference Now	*9782					
	Georgia M.		Doo Wacka Doo	*9783			-558		
			I'm Satisfied Beside That-	*9784	-Of Mine				
			140098-2	Moanin' Groanin' Blues			EG-601		
10c	Southern W.Q.		My Best Friend Stole My Man And Gone			72895-B	EG-588/JR-1457		
	Laura Smith		Two-Faced Woman Blues			72896-B			
			I Can Always Tell When My Man Don't Want Me Around			72897-B			
			Lake Ponchartraine Blues			72898-B			
			Gravier Street Blues			72899-B			
11			Me And The Boy Friend				JR-1067		
13	R.Miller		Tell Me, Dreamy Eyes	105604			-716		
13c	F.Henderson		My Rose Marie	105605					
			Don't Forget You'll-	105606	-Regret Day By Day				
			Shanghai Shuffle	105607					
14	M.Jones		140104-2	Four Flushing Papa			EG-362/JR-860		
			140105-1	Jealous Mama Blues					
	Lange	Rich	Leaky Roof Blues	12052-B			JR-923		
1924-cont'd									
Oct 14	Re	Can	*Col PA	*Ed PA	*Gnt PA	*OK Voc			
Vagabonds	NY		Nancy		9121		JR-1582		
			Back Where The Daffodils Grow		9122				
			I Don't Know Why		9123				
	Weems	Can	Dear One		*30031-3-4-5-6		-1664		
			Travelin' Blues		*31100-1-2-3-4				
14c	O.M. 5	NY	105608	Evening			-1190		
			105609	Mama's Boy					
			105610	Choo Choo					
15	S.Lanin		105612-A-B	Some Other Day-Some Other Girl			-926		
			105613	Where's My Sweetie Hiding ?					
	C.Smith		*140108-1	Death Letter Blues			EG-578/JR-1449		
			*140109-1	Prescription For The Blues					
15c	Glantz		Everything You Do				JR-569		
	Rainey	Chi	Booze And Blues	1922-2			EG-525/JR-1266		
			Toad Frog Blues	1923-2					
			Jealous Hearted Blues	1924-1-2					
16	Broadway D.O.	NY	Doodle Doo Doo	*9794			JR-174		
			Oh Peter	*9795					
			14008	Mandy, Make Up Your Mind			-1348		
16c	Russo & F.	Chi	See See Rider Blues	1925-1-2			EG-526/JR-1266		
	Rainey		Jelly Bean Blues	1926-2					
			Countin' The Blues	1927-2-3					
			Choo Choo			*13883	JR-19		
17	Ambassadors	NY	If You Don't Want Me	*31116-4			-552		
17c	Garber	Can	Terrible Blues			72912-B	EG-638/JR-1533		
	Eva Taylor	NY	Arkansas Blues			72913-B			
			Texas Moaner Blues			72914-B	JR-1699		
17	Cl.Williams		Early In The Morning			72915-B	EG-394/JR-965		
	Liston		You've Got The Right Key, But The Wrong Keyhole			72916-B			
18	Russo & F.	Chi	14017	Copenhagen			JR-1348		
18c	Harlem Trio	NY	Bass Clarinet Blues			72922-A			
			Medlin' With The Blues			72923-A			
20	Vagabonds		Dreamer Of Dreams	9137			-1582		
			Lovelight	9138					
			Southern Rose	9139					
21	Calif. R.		Doo Wacka Doo	1930-1			-228		
			Toodles	1931-1					
			Eliza	1932-1-3					
1924-cont'd									
Oct 21	Re	Can	*Col PA	*Ed PA	*Gnt PA	*OK Voc			
Weems	Can		Dear One		30031-10		JR-1664		
			Travelin' Blues		31100-9				
	Wiedoeft	NY	14057	Hot Stuff			-1694		
			14060	Maple Leaf Rag					
22	Sissle		14061/4	Hard Hearted Hannah			-1424		
			Dixie Moon		29587-6				
			Manda		30683-6				
	Varsity 8		Copenhagen	*1186-C			-1591		
			I'm Satisfied Beside-	*1187-C	-That Sweetie O' Mine				
23	Calif. R.		Copenhagen	*140115-1			-228		
			Gotta Getta Girl	*140116-3					
	Garber	Can	Too Tired		30884-8		-552		
	Tar Heels		Bugle Call Rag		21357-1-2		-1529		
23c	How O.J.B.	NY	5677-1-2-3	Honey, Don't You Shake Me Down			-1130		
			5678-2	Alabama Stay-At-Home					
			5679-1	My Lovey Lee					
			5680-1	Copenhagen					
			5680-2	Copenhagen					
	Samuels		Choo Choo		1936-1		-1354		
	Senter		Fat Mama Blues		1942-3		-1389		
			Gin House Blues		1943-3				
24	Baby Bonnie	Rich	*12057	Backbiting Moan			EG-28/JR-66		
	C.Davis		*12058	There'll Be Some Changes Made			JR-391		
	Goofus 5	NY	Choo Choo		72932-B		-623		
			Go 'Long Mule		72933-B				
24c	Liston		Give It To Me Good		72934-B		EG-394/JR-965		
			Bill Drew		72935-A				
25	B.Miller		Anytime		72936		JR-1062		
25c	Liston		Monkey Jungle Blues		72937-B		EG-394/JR-965		
			Night Latch Key Blues		72938-B				
			Any Day The Sun Don't Shine		72939-B				
26	Calif. R.		5690-	I'll Take Her Back If She Wants To Come Back			JR-228		
			5691-1	Southern Rose					
			5692-3	Romany Days					
28	R.Henderson		Don't Advertise Your Man		*9812		EG-278/JR-733		
	H.Gross		Undertaker's Blues		*9813		EG-245/JR-643		
	M.G.Thomas	Mont	Blue Ivorys				JR-1551		
			Reckless Blues						
1924-cont'd									
Oct 29	Re	Can	*Col PA	*Ed PA	*Gnt PA	*OK Voc			
De Droit	NY		Reckless				JR-396		
Princeton	Can		June Night	test			-1252		
			Sweet Little You	test					
	Varsity 8	NY	1194-A	Those Panama Mamas			-1591		
			1197-C	Tea For Two					
			1201-B	Beets And Turnips					
29c	Moody		5693-3	Worried Blues			EG-474/JR-1090		
			5694-2	Mad Mama Blues					
30	F.Henderson			Words		13925/6	JR-716		
				Copenhagen		13928/9			
30c	A.Parkins		5695-1-2-3	Who Calls You Sweet Mama Now ?			EG-362/JR-1218		
			5696-1-2	Sweet Mandy					
late	Kansas C.4/5		Get Yourself A-	*105643	-Monkey Man And Make Him Strut His Stuff		JR-872		
				*105644	Louisville Blues				
Nov 6.	A.Hunter		T-2001-1	It's Gonna Be A Cold, Cold Winter			EG-304		
	Prime		T-2001-1	It's Gonna Be A Cold, Cold Winter			JR-1250		
	A.Hunter		T-2002-2	Parlor Social De Luxe			EG-304		
	Prime		T-2002-2	Parlor Social De Luxe			JR-1250		
	Regent D.O.		When My Sugar Walks Down-	*-The Street			-1283		
	R.Spikes	Red	My Mammy's Blues				-1485		
			Sheffield Blues						
1924-cont'd									
Nov 12	Re	Can	*Col PA	*Ed PA	*Gnt PA	*OK Voc			
Bailey's D.D.	NY		Oh ! How I Love My Darling		9188, A		JR-87		
Kentucky C.			Oh ! How I Love My Darling		9188-A		-890		
Bailey's D.D.			Choo Choo		9189		-67		
Kentucky C.			Choo Choo		9189		-890		
S.Lanin			Oh Peter				-926		
R.Williams	Chi		Seal It With A Kiss		31163-1-2-3-4		-1721		
			Wait Till You See Me With My Baby		31164-1-2-3-4				
			Cocaine Dance		31165-2(n.i.)				
13	Baby Bonnie	Rich	I Got Your Water On		12081		EG-28/JR-66		
			Leaving School Blues		12082-A				
			Some Of These Days				JR-339		
			My Best Gal				EG-362/JR-860		
	M.Jones	NY	140134-3	Box Car Blues					
			140135-3	Western Union Blues					
14	F.Henderson		140138-4	The Meanest Kind Of Blues			JR-716		
			140139-3	Naughty Man					
			140142-4	Those Panama Mamas			-966		
			140143-3	Prince Of Wails					
16	Coon-Sanders	Chi	Brown Eyes		31154-5-6-7		-339		
			Show Me The Way		31189-2				
			Jing-A-Ling-A-Ling		31190-1-2-3-4		-1582		
17	Vagabonds	NY	On The Wings Of Love		9199				
			You're Just A Flower From-9200	-An Old Bouquet					
			Back Where The Daffodils-9201-A	-Grow					
17c	F.Henderson		5728-1-2-3	How Come You Do Me Like You Do ?			-716		
			5731-1-2	Araby					
18	Calif. R.		9853	I've A Garden In Sweden			-228		
			9854	Southern Rose					
	Georgians		140146-3	My Best Girl			-561		
	R.Williams	Chi	You Should Have Told Me		31146-7		-1721		
			Wait Till You See Me With My Baby		31164-7				
19	Arkansas Trio	NY	Copenhagen		72980-C		-37		
			Those Panama Mamas		72981-B				
			When The Saints Go Marching In		72992-B		EG-189		
			Esakial Saw De Wheel		72993				
			Be Ready When Your Jesus Comes		72994				
			You Must Shun Old Satan		72995				



# CLYDE BERNHARDT

Part Six,

The Bernhardt musical saga will continue with Clyde's recollections from 1946 onward with Clyde directing his own correspondence about this period to DAVID GRIFFITHS. Thank you Clyde and David!

The CLYDE BERNHARDT autobiographical reminiscences from 1905 to 1946 began in issue 175/6 and continued in 4 installments to issue 179/80 with the fine researcher, BERTRAND DEMEUSY as Clyde's correspondent. In issue 181/2, DAVID GRIFFITH came on to the scene with his Bernhardt 1934 - 1945 discographical compilation (5th installment in the series). In the current issue (Installment 6) he continues as Clyde's correspondent with Clyde carrying on his saga from 1946 to the present, with flashbacks to the earlier days, too! As you may note the date of Clyde's current manuscript was in October 1978. On June 10th 1981 we received from David a much up-dated Bernhardt discographical effort from 1945 through June 1979. This will be printed when we complete Clyde's recollections. In this way you will all get a grandstand seat to all the cumulative discographical research which transpired between Clyde and David. The reminiscences of Clyde Bernhardt are indeed some of the most illuminating nostalgic tributes to our study of Musical Americana.

- LK



Mr. Ken Kunstadt  
65 Grand Avenue  
Brooklyn, N.Y. 11205

Newark, N.J.  
October 16, 1978

Dear Len:

This is just a short letter, to let you know that I have written more of my life story. Because I received the letter from David Griffiths last week stating that you would need more for the second part of my life story.

Enclosed is some more of my life story, after 1944. And some of my early life, after I first started to take music lessons 1922 & later years in the twenties.

The Derrick Stewart-Baxter, story in the Jazz Journal Magazines October, November 1967, and the January & February 1968 have some very good information about my life story.

The Storyville 44 Magazine story was written by Gilbert Gaster. Gilbert Gaster, interviewed me on tape in the home of Mr. & Mrs. Derrick Stewart-Baxter, when I was in Brighton, England in June 1972

I hope that you can use what you like to use of my life story, from the different parts of my story that are in some magazines now.

I will close with my best regards to you.

Sincerely yours,

*Clyde E.B. Bernhardt*  
Clyde E.B. Bernhardt

CEBB:

Dear David:

I will make some corrections, from the letter that you sent to me. The record session, that I made for "Pete Johnson" Supervised by Leonard Feather, was made January 2nd 1946 I made another record session for Leonard Feather, January 21st He had the late Pete Brown, alto sax. I can't remember all of the other musicians that was playing on that session. Leonard was playing piano.

Another correction. After I finished playing on the engagement with Cecil Scott, in the Savoy Ballroom. In the spring of 1946 I was playing different gigs with different musicians. I organized my first band Monday May 13th 1946 Ralph Cooper, was booking the small bands (Little Bands) in the Little band department, in the "GALE AGENCY OFFICE"

Ralph Cooper, booked us on our first job on Monday Night May 27th 1946 Herman Flenthall, had the steady band in the "Elks Rendvous" My band was the relief band that night. We had rehearsed around 25 Special arrangements plus other standard popular stock arrangements. We had a good book.

With Latin American music, Blues. Rhythm & Blues, Popular standards. Not boasting but the band went over very, very good. Ralph Cooper, was not at our opening, but he sent his nephew, and some stoogies, to tell him how my band went over on our first job. His nephew, and the manager of the Elks Rendvous. Located at 134th Street, and Lenox Avenue. At that time. Liked my "Blue Blazers" Very much.

The "Clyde Bernhardt & His Blue Blazers" played some relief jobs in the Savoy Ballroom after that date May 27th 1946 We was liked by the dance public, and the night clubs that we played relief jobs when the regular band would off their jobs on their off night.

Another Booking agent, liked the "Clyde Bernhardt" & His Blue Blazers. To make an audition in the Times Square Hotel, for an two weeks job in Portland, Maine. There was Eighteen different little bands that was there to make the audition, for the job playing in the Greymore Hotel in Portland, Maine.

My band made the audition, after we made our audition, there was more Bands to play for the manager & Booking agent that was booking the bands in the Greymore Hotel, in Portland, Maine. I didn't have no idea that my band would get the job. After I arrived home that day, around 6: P.M. Ralph Cooper, called me on the phone, and told that he could book me and my band in the Mc Kinley Theatre in the Bronx, for one week.

Starting the next week. With "Maxine Sullivan" Getting the top billing. The stage show had a very good line up in the show. After I had told Ralph Cooper, that I would accept the week in the Mc Kinley Theatre I got a call on my phone from the other agent that was booking the jobs in the Greymore Hotel in Portland, Maine. He told me that the manager liked my band better than he did any of the other 18 bands that he heard.

And the job would start in two weeks later, and would last two weeks. We made a big hit on the job after we had finished playing the week at the Mc Kinley Theatre, in Bronx, N.Y. Maxine Sullivan, and my band did not draw very many people in the Mc Kinley theatre. But we got paid for playing the week stand in the Mc Kinley theatre.

Later in the first part of August we opened in the Greymore Hotel in Portland, Maine. We went over very, very Big! We Broadcasted six nights that we played each week in the Greymore Hotel.

While we was playing in the Ballroom in the Greymore Hotel. We was heard on our radio program, in New York City, N.Y. Later I was asked by Mr. Mort Browne, If I would be interested in making an audition for the "SONORA" RECORD COMPANY. As soon as possible. We was asked to play two extra weeks in the Greymore Hotel.

I wouldn't accept the two extra weeks in the Greymore Hotel, because I wanted to come back to New York City, N.Y. To make the audition for "SONORA" RECORD CO. When I went to make the audition, they told me that they liked my songs of different Blues songs, but they didn't like the piano player, because he played too much progressive jazz on the piano.

I paid the piano player for making the audition, and they had me to make another audition with another good piano player. Just my self, and the piano player. No mikes to sing in just my plain voice to sing with. I had a very good piano player, this time. I had "Jimmy Phipps" He is a very good piano player.

Mrs. Ruben & Her husband, and their Son, was the people that managing the "Sonora Record Company" They had never had no colored musicians, or colored artist to make records for them. They liked my songs! They sat up the date for me to record for them September 16th 1946 On Monday September 16th From 2:P.M. Till 5: P.M. One record session 4 numbers in the session.

Here are the musicians that was playing on my first session for the Sonora Record session, September 16th 1946. Clyde Bernhardt, Leader and Blues singer. "Jimmy Phipps Piano" "Clay Burt Drums" "Joe Scott" Bass Fiddle" "Joe Allston alto saxophone" Freddie Williams "Tenor saxophone" "George Scott" trumpet. I'm sure that this is correct!

The Sonora Record Company had Clyde Bernhardt & His Blue Blazers to make another record session in February 1947 We had Skipp Hall, on piano. Willie Moore playing trumpet on that session. Staford (Pazzua) Simon playing tenor saxophone on that session. After going in, and out of the Savoy Ballroom playing relief jobs.

We opened in the spring of 1947 the first part of May in the Smalls Paradise; we opened for four weeks. We went over very good and played in there around 24 weeks. When we opened in the Smalls Paradise, Billy Daniels, was the head liner in the stage show. Later Dinah Washington, Baby Hines, and other good entertainers played in Smalls Paradise while my Blue Blazers was there.

The late Mr. Frank Gibbs (Manager of Smalls Paradise) Told me that I had one the best liked band by the patrons, and waiters, and other help in the Smalls Paradise, since he had been managing for Mr. Ed Smalls since he started to work for Mr. Ed Smalls, 1924 After I had been held over by popular demands different times. I had another good offer to open in the all white night club, in Newark, New Jersey on Park Place.

The Club was the Murphy's Cafe. It had the name of being the leading Night Club in Newark, N.J. With "WAAT Broadcasting" Tuesday, Thursday, Sunday Nights at 11:30 P.M. That was an strong station. I received mail from different people in Canada, and other States in America.

I received one post card, telling me that my band sound just a very good colored jazz band. And I didn't sound like the white bands. Because we was just better jazz players than the average white jazz band! They didn't know I was colored, by my name being Clyde Bernhardt. That sound like a white name to the party.

Here is another correction. "Jessie Drakes" Was playing trumpet on the session playing for Wynnie Harris, December 12th 1947 Joe Allston, and not Elwyn Frazier, was playing alto saxophone on that session.

Elwyn Frazier, joined my band in February 1948. He never made no records with my band. The record session that I made on Decca Records was made Friday August 21st 1948 Sammy Price was the band leader for that date. They had just backed up Ella Fitzgerald, on an record session. After she finished her record session with the band.

They played behind my singing. I sang two different Blues Songs. "Pretty Mama Blues" Written by the late Ivory (Joe) Hunter. And the other song was "My Heart Belongs To You" Written by Arbie Steidheim. I hope that I spelled his name right? That was August 21st 1948 On Friday Evening Between 3, and 6, P.M.





(continued from RR 181/182)

# THE BLACK PATTI

by Henry Henriksen

## CHAPTER FOUR (CONCLUDED)

### \*\*\*\* ACHIEVEMENT SUMMARY \*\*\*\*

#### The BLACK PATTI TROUBADOURS 1895 to 1916

Sissieretta Jones interrupted her concert career for the Black Patti Troubadours and sang her operatic and concert repertory with one of the first good black choruses written by Bob Cole. Many of the greatest Black actors, musicians, and composers started in her company and many of them ventured out on their own musical or dramatic career. Eventually folk music and dance were channeled into American life with a musical flood of Blacks such as Bob Cole, J. Rosamond Johnson, Williams and Walker, Ernest Hogan, Miller and Lyles, Florence Mills, W. C. Handy, Aida Overton, Harry Burleigh, Whitney Brothers, Richard Harrison, Bert Williams, Marian Anderson, Dorothy Maynor, Roland Hayes, R. Nathaniel Dett, Sissie and Blake, Jim Europe, Will Marion Cook, Fletcher Henderson, Duke Ellington - and a host of New Orleans greats, to name just a few. It was Rosamond Johnson and Bob Cole who authored the great New Orleans tune, "Oh Didn't He Ramble", in New York's Tin Pan Alley.

In the new role of the chorus Sissieretta gave attention to the appropriate dress and she emphasized the refined humor of the Troubadour comedians thereby bringing recognition for a higher continuity of entertainment.

The Troubadours operatic kaleidoscope production provided opportunities for experience in staging and performance for operas. It also provided Mme. Jones some satisfaction to carry on her operatic singing during the time that her talents were excluded from performing on the American operatic stage (Metropolitan Opera, etc.). Mme. Jones gave her American audiences through the Troubadours alternate type of production an example of the ingenuity of the Negro performer. The Negro Theatre audience began to center on more serious legitimate productions - and later the Drury and other ventures were a continuation of the work of her Troubadours. She made a contribution to the concert and the theatre in the creation of a music-drama unity, comical to serious, which provided fundamentals to the theatrical arts. Mme. Jones' Troubadours built the gateway to this beginning which afforded opportunities and an enchanting perspective for the Negro performer on the American stage. She laid a foundation for the Negro on the theatrical stage and other related pursuits which were near prohibited in her time.

Sissieretta Jones was a dedicated artist who continued her work notwithstanding troublesome management, prejudiced and obstinate critics - and at the same time, incompetent stage associates. With her persuasion she projected a new analogy of the Negro to utilize his genuine talents through diligence and intelligence. The categories she employed in her performances were the concert repertory as well as the popular compositions which also included plantation songs of that period. Regardless of the position held by the White American audiences about her race at that time, -her most grudging critics acclaimed her an artist -not just a songstress.

The Saratoga Union, in a complimentary mood said, "Mme Jones possesses a beautiful voice which has been well trained. It is clear, steady and resonant. There is neither brass in her notes nor thickness in her phrasing. Her enunciation is also perfect. The exquisite crispness of which she executes complicated scales in rapid time delighted all. Withal she sings intelligently, without affectation and with much feeling."

Folks! Did she ever record?  
Check your cylinders and  
early flat discs.



In our next installment we begin CHAPTER FIVE, the last chapter in the life of Sissieretta Jones. After that we will get to the listing of the record label which was named in her honor - and was called BLACK PATTI. We again call for your help to try to discover if this famous lady ever recorded. As far as we know she is not on the Black Patti label. She was still alive at the time of the label's inception in 1927. With a repertoire as varied as she had - and with her connections, how could she have never been recorded?? She was there when the record industry began !!!

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"The Supreme Girl"



BLACK PATTI TROUBADOUR'S QUARTETTE  
MISSIE COLE, BYRON DAY and HALL



SLIM HENDERSON  
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Thirty minutes' scenes of the Standard Operas - A History of Opera. Beautifully illustrated and accompanied by the most complete and up-to-date repertoire of vocal literature which has ever been published. A complete and up-to-date repertoire of the most famous operatic voices of the world. The selections are new this season and are presented with beautiful costumes and elaborate stage settings.

#### REPERTOIRE of SISSIERETTA JONES 1888 - 1916 OPERA(ORATORIO) COMPOSER ARIA

OPERA(ORATORIO)	COMPOSER	ARIA	ACT	LANGUAGE
La Traviata	Giuseppe Verdi	Sempre libera	1	Italian
Ernani	"	Ernani Involami	"	"
Rigoletto	"	Caro Nome	1	"
Samson	George Frederick Handel	Let the Bright Seraphim	111	English
Oberon	Karl Maria Von Weber	Ozean, due Ungeheur	11	German
Les Huguenots	Giacomo Meyerbeer	Nobil Donna	1	Italian(later French)
L'Africaine	"	Adieu, mon doux rivage	1	French
Robert le Diable	"	Robert, toi que j'aime	1V	"

ART SONGS (CONCERT PIECES)	COMPOSER	LANGUAGE
Il Bacio	Luigi Arditi (1922 - 1903)	Italian
Ship On Fire	Henry Russell (1812 - 1900)	English
La Fioraja	Bevignani Erico	Italian
Ecstasy (L'Estasi)	L. Arditi	"
Cricket on the Hearth	Victor Herbert (1859 - 1924)	English
The Night Birds are Cooing	"	"
Pur dicesti, o bocca bella	Antonio Lotti (1667 - 1740)	Italian
Pattison Waltz Song Lo Vorrei se lu	J. N. Pattison	"
When the Birds Bald Again	"	English
Spider and the Fly	Von Tilzer (1872 - 1946)	"
Whip-poor-Will	"	English
Birds in Dreamland Sleep	"	"
Deep In My Heart	Centemerl	"
La Farfella	Gelli	Italian
Fleurs des Alpes	Jean B. Weckerlin (1821 - 1900)	French
Bobolink - Echo Song	Sir Henry Bishop (1786 - 1855)	English
Swiss Echo Song	Karl A. F. Eckert (1820 - 1899)	French
Inflammatu Stabat Mater	Gioachina Rossini (1792 - 1868)	Latin
Ave Maria	Bach-Gounod	"

#### BLACK PATTI'S TROUBADOURS REPERTORY 1895 - 1916

##### OPERATIC SCENES (COMPOSITION) COMPOSER

Chimes of Normandy	Charles Gounod
Faust	Pietro Mascagni
Cavalleria Rusticana	Jacques Offenbach
Grand Duchess -de Gerolstein	Richard Wagner
Tannhauser	John P. Sousa
El Capitan March	Reginald DeKoven
Robin Hood	"
Fatinitza	"
Martha	Friedrich von Flotow
Lohengrin	Richard Wagner
Pirates of Penzance	Sir Arthur Sullivan
Lucia di Lammermoor	Gaetano Donizetti
The Bohemian Girl	Balfe
Plantation Pastimes	Lansing
My Old Kentucky Home	Stephen C. Foster
Good Enough for Me	"
The Beaming Sun	"
Love's Avail	"





COMMENTS ON TWO LABEL BOOKS, BOTH OF WHICH COULD BE MUCH BETTER - Or, Save Your Confederate money, Boys!

## DISCO-ING IN GEORGE BLACKER

Brian Rust's "American Record Labels Book" has been around for some time now -- long enough that my remarks on it are much belated. I have seen reviews of it in at least two different publications, both written by people with whom I'm acquainted. Joe Klee, who writes for this mag, reviewed it, none too favorably, in the "Mississippi Rag". Martin Bryan's review of it in the "New Amberola Graphic", of which, by the way, he is founder and publisher, was a scathing denunciation. I don't have Martin's instinct for the jugular, but I don't think much of it either, and for similar reasons, which I shall enumerate shortly.

Why, you may ask, do I bother to add my voice to what seems to be a chorus of denunciation, varying only in its vehemence? Well, it isn't because I'm that much of a fan of three-part harmony; rather, I'd like to comment also on a second labels book that's come on the scene, in the course of doing which I hope to compare and contrast the two.

The two books at issue are Rust's "American Record Label Book", published by Arlington House and available either from bookstores or through the Nostalgia Book Club for less, and Rainer Lotz's "Grammophonplatten Aus der Ragtime-Era", published in Germany and available here exclusively (so far as I know) through "Antique Phonograph Monthly", 650 Ocean Avenue, Brooklyn, N.Y. - 11226. If you order it, you can refer to "Ragtime Era Record Labels" and you'll get the right book it would help I am told supplies are limited, so delay could prove inadvisable.

Lotz's book is much superior to Rust's in one respect: all the illustrations are in color -- excellent color, at that. The only times the pictures are less than fine is when the specimen photographed was in less than the best condition -- at least as far as appearance is concerned. Unfortunately, I'm in no position to say very much about the text, as what little there is is all in German. A friend of mine who is conversant in that language has said that it seems to have little in the way of discographical information concerning the labels depicted, or any capsule histories of the companies that produced them. Rather, it appears to be devoted to a brief history of the development of the phonograph record, and an explanation of some of the terms used on the labels. Each picture is accompanied by a transcription of its printed contents and, in the case of double-faced records, a similar transcript of the information on the reverse side. In the case of various Asiatic or Near Eastern records, a translation of the contents is given -- in German.

The labels depicted in the Lotz book date from the early 1900's to 1924, which might seem to some a rather liberal extension of the "ragtime era", since some contend that it was pretty largely over by about 1918, displaced by jazz. On the other hand, the ragtime devotees will argue vehemently that the "ragtime era" never really ended -- indeed, it's still going on, never having stopped at all. You pays your money and takes your choice. There are 89 labels pictures -- an odd number, both in the sense of not being divisible by 2 and in that of being strange. I think I'd have tried for an even 90 myself, or better yet, 100; I haven't any doubt that I could have found an extra 11 if I'd looked for them. If you do choose to buy Lotz's work, you can do so with the assurance of getting a visual treat, but little in the way of discographical information (assuming you read German). A final thing I forgot to mention earlier: it's a soft-cover book.

The very strength of the Lotz book -- its fine color reproductions -- is the great weakness of Rust's "American Record Label Book", hereinafter to be referred to for brevity's sake as the ARLB. The only color pictures used are those on the front cover -- and in most of those, the colors are not reproduced correctly. In one instance, the cover picture belies the text: Rust says all Dandy records had a matt black label, while his cover illustration is red! In fact, I've seen a Dandy using the same typographical layout with a dark purplish-blue against gray. All illustrations in the book are in black and white, and all of them are enlarged or reduced, according to necessity, to about the same size. Such being the case, the label of a Little Wonder appears to be as large as that of a Victor Red Seal. Here again, the illustration belies the text: his choice of an orange-and-black Little Wonder happens to be a paper label, as would have been the case had he chosen a specimen of the intermediate design of blue lettering on yellow. Obviously, not all Little Wonders had etched labels.

To some extent, Brian has fleshed out his book by including a number of English-made labels, thereby raising some doubt about the accuracy of his title. The justification given for this is that nearly all of them issued American matrices in England. I made a pretty careful count of the number of label names in the ARLB; counting cross-references, it came to 247. Of these, 38 were English labels. It should be noted here that I excluded from this count a number of instances where a name was used in both countries, often by unrelated companies and not contemporaneously: Silvertone is one he failed to mention in sufficient detail. His illustrations show what must be a 10-inch English-made Silvertone of pre-1917 vintage, but say nothing about it. Along

the same line, there were a number of Imperial records made prior to 1917 which are obviously derived from Rex.

A number of errors of fact occur in the ARLB, and I'll speak of some of them anon, but I must add that I've found a few instances of typographical boobies of Broddingnagian proportions, which don't help matters much. Three which obtruded themselves on me will suffice: the chart of Columbia master numbers by recording chronology is rendered almost useless by the absence of any indication of the year in which a given block was recorded. The chapter on Playerphone was butchered atrociously, and the chart giving the chronology of recording of Victor masters and the release times of the various catalog number series is botched, especially in the 10-inch and 12-inch Blue Seal series. I heard that a major shakeup took place at Arlington House a year or so ago, in which a number of people got sacked; I hope one of them was the guy who did the proofreading on the ARLB. In citing errors of fact which I spotted in the book, I'd like to confine myself to an account of those not mentioned (so far as I know) by other reviewers. I may be able to add a few bits of information or semi-educated guesswork here and there. Here goes:

-The only Angelophone record I ever saw had a paper label on one side, and an etched label on the reverse. The paper-labelled side was a sacred song, as I recall, and the etched-label side was a spoken commentary on it. Given the label name, I'd guess it was devoted exclusively to material of that nature.

-There was a second Baldwin label produced in the U.S. before 1942. I refer you to the listings of Haitian tunes by the Smith-Bechet orchestra, some of which were also issued on Varsity. I have only recently learned that the label was named after the owner of the company. He was a recording engineer who ran a small studio in New York, and saw fit occasionally to issue a few records on his own hook.

-In his illustrations in the chapter on Broadway, Brian shows, but does not discuss, a Decca-made reissue from the Paramount 'race' series. I'd never seen anything like that; why didn't he say anything about it? Why did he omit any mention of an ARC-produced 4000's series, of which I've seen a couple, devoted to hillbilly items?

-The green-label vertical-cut Brunswick records seem to have been sold only in Canada, and aren't very common there, if the indifferent luck I've had in obtaining specimens is any indication. I have seen a few whose labels were much similar to that of the early black-&-white acoustic issues, differing most obviously in the presence of the phrase "Jewel Point Record" under the trademark, and the manufacturer's credit. Also, conventional wisdom has long contended that 12" Brunswick 20106, the medley from "Face the Music" on which Bing Crosby is to be heard, was withdrawn not long after release. I accepted that as truth -- until a few months ago, when I was shown a copy of it pressed on Columbia-style laminated stock, bearing the final-design black and silver label! Also, if anyone is curious about the last of the Mohicans, I've seen a copy of Brunswick 20141. I'm sure you'll agree with me that it must have sold in the hundreds of copies on the first day it was released:

20141 a(XB 25283-1)-"Hymn to the Sun"  
(Rimsky-Korsakov; arr.: Kreisler)  
b(XB 25284-1)-"La Plus que Lent"  
(Debussy)  
Harry Bluestone, vln. soloist w. pno.  
acc. by Milton Kaye

According to Harold Flaker, this was the only 12" Brunswick released between October 1939 and September 1940 -- it was listed in the March 1940 supplement... Another reason for Brunswick's skipping from 4999 to 6000 in 1931 could be that in addition to there having been a 5000's lateral acoustic series in the early 20's and a 5000's vertical-cut Canadian series, there was in addition an ongoing 5000's series of hillbilly issues on Vocalion. They're far from common; I've encountered no more than two in my career.

-According to what Carl Kendziora tells me, the Buddy records appear to have been produced for sale with a portable phonograph bearing that brand name. It is said to have been made largely of aluminum.

-The "G.R. Co." appearing on the earlier Climax labels stood for "Globe Record Company". I refer Brian and other interested readers to Read and Welch's "Tinfoil to Stereo" for further details.

-RCA did not make Gennett's electrical masters; they did apparently produce the electrical recording equipment that Gennett used. That would also serve to explain the "Licensed RCA Photophone Recording" notice that appears on so many of the Supertone records. What really puzzles me is why RCA applied the term "photophone" to electrical disc recording IN ADDITION TO their method of optical sound film recording. The 10" lateral-cut Gennett masters began precisely at 6000, apparently going no farther than 6200, if it even got that far. A new series of 10" masters was begun at 7000, while a 12" master series began at 6500 and continued at least as far as 6910.

-The masters on Leeds records did not come from Columbia; they "rolled their own".

-Oxford records were sold by Sears, Roebuck and Company; the sources used at various times were Zonophone, Leeds & Catlin (Imperial) and Columbia.

-Not all Philharmonic records were produced by Eli Oberstein's Classic Record Company (so far as I've ever found, none of them were ever made by U.S. Records, although many use Varsity masters);

I've seen some which came from Columbia, and even a few that must have come from Victor. These used HMV masters!

-I doubt whether Phono-Cut (the fink) was in business much later than 1917, if they survived that long. Fred van Eps recorded a few ragtime banjo solos for the company, as did their studio band, and there were some operatic sides that might be worth watching for, if one goes for obscure artists.

-I'm given to understand that BD & M adopted the "Puretone" marque to AVOID confusion with the Paramount-produced "Puritan" brand. Doesn't look as if the ploy worked very well, does it?

-Rex (U.S.: PVG)'s 1000's series of 12" records was not short-lived; releases on it were continued well into the autumn of 1917, when the company apparently went under. There were also a goodly number of operatic issues in a 2000's series of ten-inch records and a 3000's series of 12-inch discs. The earlier of these were single-faced, later ones double-faced. The best-known artist to record for Rex was Ellen Beach Yaw. Another notorious name in the Rex catalog was that of Ferruccio Giannini, who had made abbreviated versions of operatic arias for Berliner in the 1890's.

-The labels on Royale records were not blue; the 10-inch records were black and the 12-inch discs in both the short-lived 100's series and the 500's series were red.

-Not all Solo-Art records were 12 inches. I have a 10-inch one -- the only Solo-Art record I've ever encountered. Nu???

-Eli Oberstein had nothing to do with Joe Davis records, beyond the fact that he seems to have leased certain USRC masters to him -- Sammy Kaye, Harry James, Marian Anderson and the QHCF come to mind. Hit lasted until 1945, when it was bought up by Majestic Radio and Television. The Majestic 7000's catalog series is simply a continuation of Hit.

Summing it up, I'm afraid I can't recommend the ARLB very heartily. It looks too much to me like something assembled in haste to exploit the booming nostalgia market. Rust's usually high standards of meticulous research were obviously lowered for this one. It is fortunate indeed that most readers of this publication know him best for "Jazz Records", which is indisputably his masterpiece.

So you get the idea that I'm not exactly thrilled by either of the two labels books that have come out to date. In addition to that, I'm inclined to believe that there is still room in the marketplace for a third such book, provided it's a marked improvement over these two. Work has gone on, more or less intermittently, for at least the past three years on a labels book. It is hoped that all the pictures will be in color, and the text is to be based on Carl Kendziora's columns from the old "Record Changer" and this publication. Finding a publisher has proven difficult (one was eager to go ahead, but went bankrupt before he could do so), but we haven't given up hope yet. Chester Collins, a freelance writer and editor living in Elmhurst (Queens), has undertaken the job of editing the text from Carl's old columns, and integrating into it the results of more recent discoveries. He has also arranged for the photographing of labels specimens from several different collections, mine being one of them. To cite an example of the work done already: more than 700 labels photos have been taken, most of them on large 4" x 5" transparencies. In a few cases, he has had to accept 35 mm. slides. I know myself that this roster includes one label for which Brian couldn't supply a photo (Chautauqua) and one he never even mentioned: See Bee (small digression: that label must be much rarer than Autograph; I've seen just two examples of it in my whole life!). The 700 isn't a very accurate indication of the number of different labels photographed, as variant designs are included in the count. I can state confidently, however, that there are more American labels photographed than appear in the ARLB. In fact, it has been deemed necessary to exclude some things from the book: specialty material, promotional records, test pressings, private issue records, religious material, Children's records and such oddball things as broadcast transcriptions. The exclusions helped to keep the thing from getting too unwieldy, for one thing, and Chester thinks it desirable to confine the photographs and text to records that were more or less readily available to the general public. His text runs now to 400 typed pages. He sees only two possibilities that could lead to the publication of the book, whose tentative working title is "The Spirit of 78" (I'd favored "Let's Look at the Record", but we were unsure of how Al Smith's ghost would go for it): (a) if Joe Franklin's recently formed Nostalgia Corporation can make some big bucks on their first projects, they may take a flyer on it, or (b) if he could stage a "monster" auction of 78's by one of the fashionable auction houses in New York, he figures the resulting publicity would make 78's the newest craze and rouse the interest of publishers who have thus far ignored the thing. I'm inclined to think this might prove a mixed blessing, in that it would almost certainly tend to run up prices of everything, even the junk that some of us buy only for research. Still, if somebody who had a large collection of really good things and wanted to get out of records could be induced to go this route to dispose of his holdings, it would at least be interesting to see what happened.

(Continued on page 24)





# CAPTOL \*\*\*\* Research (1942 to 1949 & beyond??)

from Bill Bennett, 61 Newhaven Road,  
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--addenda. corrections, comments welcome.

An explanation of Capitol's several different catalog number series, followed by a numerical list of their pop singles (in the 78 era) from July '42 to April '49. Capitol began recording as Liberty records in April '42, but the name was changed to Capitol before the first issues in July, see Hal Flakser's very interesting letter in RR149/50 (page 10) on Cap's early days. Capitol is mentioned, very briefly, on pages 57/58 of Brian Rust's "AMERICAN LABELS BOOK" (Arlington House, 1978). Their first 78rpm albums were issued approx. May '44, more about these later. From July '47, with the launching of the 40000 "AMERICANA" series, to 1954, they issued several different catalog number series & the overall picture became somewhat confusing especially to collectors outside the U.S.A. with some artist's records being in 2, 3, or 4 different series (eg:- Julia Lee).

The original series of singles (black label) began at 101 (07/42) & continued thru to 503 (early '48??), when they had reached the 460's (approx.) in Oct?/'47, a new, slightly higher priced single series was launched, the purple label 15000's, most of the artists (the better sellers??) were transferred to this new series, the remaining (slightly lesser selling??) artists remained in the old series until it reached 503, then the series was temporarily suspended, to be revived about a year later, & all pop artists were then on the 15000's.

When they reached 15431 (April '49) the pop single issues went back to the revived 500's, this being the start of the 45 era, the 78's (still purple label) were prefixed 57-, & the 45's prefixed 54-, the first 78 in this series was 57-542, the first 45 single was 54-546, the numbers 504 thru 541 were used for the first eleven 45rpm albums, of 3 or 4 discs each, all were reissues of previous 78rpm albums, it should be pointed out here that these 45 albums contained single play discs as the E.P. hadn't come onto the market yet. In Jan '50 the 15000's were revived again (15432 onwards) to be used for pop albums (78/45) thru to late '53, or early '54 (cat. no. 1596??).

From 04/49 to the end of '49, when the numbers were in the late 700's, not all the single were on both speeds, some 78 only, some 45 only, others on both, at first the issues on both speeds had a different catalog no. for each speed EG:- 57-542 (78) is the same as 54-546 (45), evidently this proved somewhat confusing so then the same catalog no. was allotted to both issues of a particular item, the only difference was the prefix to the no. eg:- 57-590 (78) & 54-590 (45). After the end of '49 the 57- was abandoned for 78's & the prefix for 45's was changed to F-, the highest known 57/54 prefix no. is 789, (perhaps the last issue for 1949 ??).

The first 78rpm albums were issued in 2 different series, the 10000 "CRITERION" series, & the 20000 black label series, the latter being the slightly lower priced of the two. Records in these albums could not be purchased separately.

Album no's started at 1, & the prefix letters to the album no. was the code to the series the records were in, & the number of discs in the album, eg:- Album CD-1 in CRITERION series (C), containing 4 records (D)

Album BD-2 in black label series (B), containing 4 records (D)

The second letter could be B, C, D, or E, albums varied from 2 to 5 records.

Again from April '49 to the end of the year, by which time the 10000's had finished (?) & the 20000's were being used for albums (78/45) in the light classical series, album no's starting at 2000, the pop albums were intermingled with the singles in the 500's, 600's, & early 700's, this was before the 15000's were revived for albums, so in the 1949 to 1953 period most albums could be purchased in 3 different forms, a 10" LP, a 45 album, a 78 album, & in the early EP days a 4th form, 2 EP's, & when the EP became popular, they ceased production of the 78/45 versions of the albums, this would be early in '54 ??

Following is a table of the various Capitol catalog number series & their no. & time ranges, where known:-

101 thru 503	Black label, pop singles, (all 78rpm) July '42 to early '48 ??
504 thru 541	Purple label?, pop albums, (all 45rpm) all Mar/Apr '49??, all 45 reissues of earlier 78 albums. All no's have 54- prefix.
542 thru 1599	purple label, pop singles, (78/45) tho not all on both speeds up to 789. some 78/45 albums in this series up to early 700's. From 790 all on both 78/45, April '49 to late '51.
1600 thru 1699	"FAMOUS 1600 SERIES", Purple label (all 78/45) reissues of past hits 1951 ?? to 1954.
1700 onwards	continuation from 1599, Purple label (all 78/45) pop singles, 78's up to 1958?? (approx. late 3000's), then all 45 only, F- prefix dropped in early 4000's, label design changed in late 4000's to gaudy yellow & orange, series went to 5999 in late 60's, then new series started at 2001, but this is far beyond our period of interest here.
6000 onwards	"STARLINE" (all 45) reissues of past hits, on older items reissued in this series, the sound was "boosted" to match loudness of current singles of the period (late 60's, early 70's)
10000 thru 102??	Purple label "CRITERION" series albums (all 78) May '44 to early '49 Album no's prefixed CB, CC, CD, CE. Not sure of highest no. in this series, highest known is 10216 (in Alb. CC-147), but there's 2 more Alb's CD-158, & CD-162, which we don't know the no's of the discs in them, but if they're in this series, then no's would go to 10224, anyone help here ? CD158 Symphonic portrait Of Cole Porter CD161 South Pacific
15000 thru 15431	Purple label, pop singles (all 78) Oct? '47 to April '49
15432 thru 1596??	Purple label, pop albums (78/45) Jan. '50?? to late?? '53/early '54 ??
20001 thru 20160	Black label, pop albums (all 78) May '44 to Mar '49 Album no's prefixed BB, BC, BD.
20161 thru 20199?	Light classical albums (78/45) all 1949 ?, album no's in 2000's
25000's	Children's albums on "Superflex" unbreakable 78's, many are reissues of shellac children's albums in 10000's & 20000's. '48, '49??
28000 thru 28070	Albums of symphonic pops, Jazz, Square dances (45/12" 78) 1950 to 1953.
30000's	Yellow label, Children's "Superflex" 7" 78rpm. 1947/48??
32000's	Children's 45rpm singles & albums, 1950 onwards.
40000 thru 40141	Red label, "AMERICANA" series (all 78) July '47 to March '49. See RR's 137/8 & 139/40 for listing of this series to 40135.
40142 thru 40289?	Purple label, now all C&W, singles & albums (78/45) April '49 to Mid '50? Alb. no's in 4000's, to mid 40200's 57- & 54- prefixes (78 & 45)
48000 thru 48037?	Red label "AMERICANA" albums (all 78) '47 to '49. Albums no's prefixed AC-, AD-.
51000's	Classical, American recordings (all 12" 78) 1949??
52000 thru 52007	Purple label, International series, Mexican, Polish, Yiddish (all 78) 1948
54000's	Novelty & Specialty series. (anyone know what's in this series??)
60000 thru 60015	Jazz & Bop series, (all 78) all 1949, all prefixed 57-.
65000 thru 65006	"KENTON PRESENTS" Jazz series (all 45/78) all 1954.
70000 thru 70060	"Sepia" R & B series, nearly all 78, last few 45 also, April '49 to early '50. all except last few prefixed 57-, 45's F-.
71000's	International series (all 45)
72000's	International series (all 45) later on, Canadian Capitol.
80000's, 81000's, 81700's, 86000's, 87000's	all classical, 78/45, from European Telefunken, 1949 to 1953 ??
90001 thru 90054?	"Holiday" series, singles & albums (78/45) Christmas pops, carols, polkas. 78's 57-(10"), 79-(12") prefixes, 45's 54- & 64- prefixes. 1949/50.
95001 thru 95023?	"Holiday" series, albums, 45/78, Christmas music, Hymns, etc. 1951/52?

I hope the above list helps to sort out some of the confusion about all of Capitol's catalog number series especially to outside U.S.A. collectors & researchers. I must give my sincere thanks to the following without whom, the above info & the listing to follow, would not have been possible, firstly LOUIS PYRITZ without whose mammoth lists I'd've been nowhere, then HAL FLAKSER who supplied much valuable info on the early issues & MICHEL RUPPLI who supplied many mx. & take no's I was missing, again! thanks fellas. Now! could I please call on you other reader/collectors to dig out your old Capitol 78's & help us to fill in those missing mx. & take no's or to comment, criticise, add to, or correct anything in the above or the following listing & send details to me at 61 Newhaven Road, East Burwood, 3151, Victoria, AUSTRALIA. oh yeah! my name's Bill Bennett. Thanking you in anticipation for anything you can send, so let's hear from YOU, PLEASE? Now to the listing of the 101 - 503 black label series of singles (78rpm):-

101	PAUL WHITEMAN Orch.	I'VE FOUND A NEW BABY	22-A
-	-	THE GENERAL JUMPED AT DAWN	24-A
102	FREDDIE SLACK Orch.	HERE YOU ARE	14-A
-	-	COW COW BOOGIE	16-A
103	JOHNNY MERCER	STRIP POLKA	3-
-	-	THE AIR-MINDED EXECUTIVE	17-
104	DENNIS DAY	JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND	9-B
-	-	PHIL THE FLUTER'S BALL	10-
105	MARTHA TILTON	ANGELS CRIED	2-
-	-	I'LL REMEMBER APRIL	21-
106	GORDON JENKINS Orch.	HE WEARS A PAIR OF SILVER WINGS	18-
-	-	I'M ALWAYS CHASING RAINBOWS	19-
107	BOBBY SHERWOOD Orch.	I DON'T KNOW WHY	2698-
-	-	ELK'S PARADE	2699-
108	PAUL WHITEMAN Orch.	SERENADE IN BLUE	23-A
-	-	I'VE GOT A GAL IN KALAMAZOO	25-A
109	JOHNNIE JOHNSTON	CONCHITA LOPEZ	6-
-	-	WINDMILL UNDER THE STARS	8-
110	TEX RITTER	JINGLE JANGLE JINGLE	26-
-	-	GOODBYE, MY LITTLE CHEROKEE	28-
111	JACK McLEAN Orch.	JINGLE JANGLE JINGLE	39-
-	-	TODAY IS MY LUCKY DAY	40-
112	JACK McLEAN Orch.	TAKE ME	38-
-	-	STELLA	41-
113	FREDDIE SLACK Orch.	DOLL DANCE	15-
-	-	HE'S MY GUY	50-
114	CONNIE HAINES	AT LAST	35-
-	-	BE CAREFUL, IT'S MY HEART	36-
115	FREDDIE SLACK Orch.	MISTER FIVE BY FIVE	51-
-	-	THE THRILL IS GONE	52-
116	PAUL WHITEMAN Orch.	TRAVELIN' LIGHT	30-A
-	-	YOU WERE NEVER LOVLIER	33-A
117	RAY McKINLEY Orch.	MANHATTAN SERENADE	505-
-	-	WITHOUT A SONG	508-
118	JOHNNIE JOHNSTON	THE SINGING SANDS OF ALAMOSA	44-
-	-	LIGHT A CANDLE IN THE CHAPEL	45-
119	GORDON JENKINS Orch.	THERE WILL NEVER BE ANOTHER YOU	66-
-	-	DAYBREAK	67-
120	JOHNNIE JOHNSTON	EASY TO LOVE	7-
-	-	DEARLY BELOVED	42-
121	JACK McLEAN Orch.	I WANNA GO BACK TO WEST VIRGINIA	60-
-	-	I SEE IT IN YOUR EYES	63-
122	FREDDIE SLACK Orch.	WRECK OF THE OLD '97	73-
-	-	I LOST MY SUGAR IN SALT LAKE CITY	76-
123	BOBBY SHERWOOD Orch.	MOONLIGHT BECOMES YOU	2700-A
-	-	HARLEM BUTTERFLY	2702-A
124	GORDON JENKINS Orch.	WHITE CHRISTMAS	64-
-	-	HEAVEN FOR TWO	65-
125	GORDON JENKINS Orch.	ALWAYS	37-
-	-	I'M GLAD THERE IS YOU	11-B
126	FREDDIE SLACK Orch.	THAT OLD BLACK MAGIC	70-
-	-	HIT THE ROAD TO DREAMLAND	74-
127	GORDON JENKINS Orch.	YOU'D BE SO NICE TO COME HOME TO	68-
-	-	WOULD YOU RATHER BE A COLONEL?	69-
128	RAY McKINLEY Orch.	ROCK-A-BYE BAY	506-
-	-	THAT RUSSIAN WINTER	507-
129	FREDDIE SLACK Orch.	RIFFETTE	53-
-	-	THEY DIDN'T BELIEVE ME	4-
130	JOHNNIE JOHNSTON	CAN'T YOU HEAR ME CALLIN' CAROLINE ?	5-
-	-	THAT OLD BLACK MAGIC	43-
131	RAY McKINLEY Orch.	BIG BOY	501-
-	-	HARD-HEARTED HANNAH	502-
132	TEX RITTER	SOMEONE	27-
-	-	I'VE DONE THE BEST I COULD	29-
133	FREDDIE SLACK Orch.	OLD ROB ROY	71-
-	-	GET ON BOARD, LITTLE CHILDREN	75-
134	BILLY BUTTERFIELD Orch	WITHOUT LOVE	56-A
-	-	MY IDEAL	57-A
135	SIX HITS & A MISS	BYE-BYE BLACKBIRD	58-
-	-	TWO ON A BIKE	59-
136	CEELE BURKE Orch.	FROM TWILIGHT 'TIL DAWN	2686-
-	-	LOVELY HANNAH	2689-
137	PAUL WHITEMAN Orch.	THE OLD MUSIC MASTER	31-A
-	-	WAITIN' FOR THE EVENIN' MAIL	72-
138	MARTHA TILTON	MOONDREAMS	1-
-	-	COMIN' THRU' THE RYE	34-
139	KING COLE TRIO	VOM VIM VEEDLE	RR8113-
-	-	ALL FOR FOOD	RR8114-
140	THE PIED PIPERS	PISTOL-PACKIN' MAMA	82-
-	-	DEACON JONES	83-
141	JOHNNY MERCER	I'M GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER	8 -
-	-	G.I. JIVE	8 -
142	JO STAFFORD	OLD ACQUAINTANCE	78-
-	-	HOW SWEET YOU ARE	79-
143	ELLA MAE MORSE	SHOO-SHOO, BABY	-
-	-	NO LOVE, NO NOTHIN'	-
144	BENNY CARTER Orch.	POINCIANA	93-A
-	-	HURRY HURRY	95-A
145	STAN KENTON Orch.	DO NOTHIN' 'TILL YOU HEAR FROM ME	111-4
-	-	HARLEM FOLK DANCE	113-4
146	FREDDIE SLACK Orch.	SILVER WINGS IN THE MOONLIGHT	119-
-	-	FURLOUGH FLING	121-
147	TEX RITTER	HAVE I STAYED AWAY TOO LONG ?	116-2
-	-	THERE'S A GOLD STAR IN HER WINDOW	118-
148	THE PIED PIPERS	MAIRZY DOATS	-
-	-	A JOURNEY TO A STAR	-
149	ANDY RUSSELL	BESAME MUCHO	-
-	-	YOU'RE THE DREAM, I'M THE DREAMER	-
150	JOHNNY MERCER	SAN FERNANDO VALLEY	-
-	-	SOMEONE'S IN THE KITCHEN WITH DINAH	-

(to be continued )



# RAGGING the CLASSICS

JOHN SAM LEWIS

## A PRELIMINARY CHECKLIST OF RECORDINGS BY DUCI DE KERÉKJÁRTÓ

This checklist of issued recordings by Duci de Kerékjártó (1898 or 1900-1962) is not a true discography since it makes no attempt to account for unissued recordings. It does, however, draw from the material found in James Lesley Creighton, A Discopaedia of the Violin (Toronto: University of Toronto Press, 1974) with corrections and amplifications by the compiler. The impetus for this checklist came from Bill E. Boyd who asked me for details about Kerékjártó. In a previous Record Research article I noted the few sketchy details of Kerékjártó's career. Because Bill Boyd's Kerékjártó records did not duplicate any of mine we were able, with the help of Thomas L. Clear, and later on Jim Cartwright, to confirm twenty of the twenty-eight issued 78 sides.

Confirmations: BEB (record owned and confirmed by Bill E. Boyd, Houston, Texas); JC (record owned and confirmed by Jim Cartwright, Austin, Texas); JSL (record owned and confirmed by John Sam Lewis, Fort Worth, Texas); TLC (record owned and confirmed by Thomas L. Clear, New York).

Symbols: mx (matrix); pac (unidentified piano accompaniment); pf (pianoforte).

Each entry begins with the composer followed by the arranger or transcriber, if known, in brackets. Title of the work follows. In the case of the Brahms Hungarian Dance the original composition is in Db but the transcriber keyed the work in D-natural. Major keys are in capitals, minor keys in lower case. Matrix number is preceded by mx and the take number, if known, follows the dash in the conventional manner. All Kerékjártó 78s were issued by Columbia. The issue numbers prefixed J are Japanese issues; all others are U. S. issues. In cases of recordings issued under different numbers, the issue number confirmed by the owner is underlined. The last entry indicates the owner.

Following several entries are notations that have relevance to the checklist including corrections or amplifications to the Discopaedia. References to it will appear as "Creighton." In the Autumn of 1980 Creighton's Discopaedia was being remaindered by Marboro Books, and a few copies may still be available in Marboro shops in New York. Other remainder houses may also have copies.

Unconfirmed recordings, or those with unknown take numbers, will be gratefully received by the compiler. So far as we know none of Kerékjártó's issued Columbias appeared with alternate takes. Needless to say, I am very grateful for the help given me by Thomas L. Clear, Jim Creighton, and Bill E. Boyd, but of course the final responsibility for the accuracy of this compilation is mine.

One other term used here needs explanation. The term conflation, borrowed from analytical bibliography, refers to the failure to discriminate between either two separate recordings of the same work by the same artist or else the confusion of two different works with similar titles by the same composer. Conflation usually occurs when an acoustic and an electrical recording of the same work by the same artist exists. There are several examples of conflation in the Discopaedia: a preliminary check of another Columbia artist, Sascha Jacobsen, contemporary with Kerékjártó, has revealed two more examples. Conflation would also result if two or more separate takes of the same recording were unaccounted for in a discography.

Beethoven-[Burmester]: Minuet No. 2 in G (G. 167). Maurice Eisner, pf. [Thus Creighton; label has no pianist credit]. mx 142394-5 Co 128-M, J 226 (TLC, JSL--two copies)

Beethoven-[Kerékjártó]: Sonata No. 14 in c#, Op. 27, No. 2 (Second movement), pac. mx 80802 Co 80802, 20010-D, 11-M

(A transcription of the "Moonlight" piano sonata for violin and piano.)

Bishop-[Kerekjarto]: Home Sweet Home (from Clari, 1823), unaccompanied (Creighton incorrectly indicates a pf accompaniment). mx 81850 Co 20026-D (TLC)

(Label credits the composition to [John Howard] Payne, author of the poem "Home Sweet Home.")

Brahms-[Hubay]: Hungarian Dance No. 6 [in Db] in D, pac. (No matrix number reported by Creighton.) Co 20005-D

Chopin-[Wilhelmj]: Nocturne No. 8 in Db, Op. 27, No. 2, Maurice Eisner, pf. mx 49901-4 Co 49901, 60003-D

Drdla: Serenade No. 1 in A, pac. mx 142395-5 Co 128-M, J 226 (see note below next entry) (TLC, JSL--two copies)

Drdla: Serenade No. 1 in A, Maurice Eisner, pf. mx 79577, Co 79577, 20006-D (BEB)

(Creighton also lists Co J 226 here, apparently conflating this acoustical recording with the electrical listed above. The coupling of Co J 226 is electrical.)

Drdla: Souvenir, Francis Moore, pf. mx 79708-9 (Creighton incorrectly reports mx 49708), Co 79708, 20007-D, 32-M (JSL)

Dvorak-[Wilhelmj]: Humoresque No. 7 [in Gb] in G, Francis Moore, pf. mx 49912-7 Co 49912, 60003-D (JC, JSL)

Granados-[Kreisler]: Danza Espanola in e, Op. 37, No. 5 "Andaluza," pac. (No matrix number listed in Creighton.) Co 81024, 31-M.

Hubay: Scène de la Csárda [No. 2], Op. 13, No. 2. Maurice Eisner, pf. mx 98293, Co 5076-M (TLC)

(Creighton apparently conflates this recording, a 30 cm. electric, with the following entry, a 30 cm. acoustic. The Hubay pieces are not identical.)

Hubay: Scène de la Csárda, [No. 12], Op. 13, No. 12. Maurice Eisner, pf. mx 49899, Co 49899, 60002-D (TLC)

Kerékjártó: Child's Dream, Maurice Eisner, pf. mx 81851 Co 20026-D (TLC)

Moszkowski: Sechs Klavierstuecke, Op. 15, No. 1: Serenata, Denzo d'Antalfy, pf, mx 79749-3, Co 79749, 20010-D, 11-M (JSL)

Ries: Suite No. 3 in G, Op. 34, No. 5: Perpetuum Mobile, Francis Moore, pf. mx 79721, Co 79721, 20014-D (BEB)

Saint-Saëns: Le Deluge, Op. 45: Prélude, Maurice Eisner, pf, mx 80783-1, Co 20020-D (JC)

Sammartini-[Elman]: Sonata for Two Violins and Continuo, Op. 1, No. 4 in A (third movement) arr. for violin and piano, "Canto Amoroso," Maurice Eisner, pf, mx 79457, Co 79457, 20007-D, 32-M (BEB)

Sarasate: Danzas espanolas No. 3: Romanza andaluza, Op. 22, No. 1, Maurice Eisner, pf, mx 49900-2, Co 49900, 60004-D (JC)

Sarasate-[Kerékjártó]: Danzas espanolas No. 6, Op. 23, No. 2, Maurice Eisner, pf, mx 79456, Co 79456, 20005-D (BEB)

Sarasate: Jota de Pablo, Op. 52, pac, mx 98292, Co 5076-M (TLC)

Sarasate: Jota de Pablo, Op. 52, Maurice Eisner, pf, mx 49903, Co 49903, 60004-D (BEB)

(Creighton conflates this acoustical recording with the electrical in the previous entry.)

Sarasate: Muineira, Op. 32, Francis Moore, pf, mx 49931-4, Co 49931, 60002-D (TLC)

Tchaikovsky-[Kreisler]: Souvenirs de Hapsal, Op. 2, No. 3: Chants sans Paroles in f, Maurice Eisner, pf, mx 80801-7, Co 20020-D (JC)

Vandersloot-[arr. ? for violin and piano]: Dreamy Hawaii, Francis Moore, pf, mx 79718-4, Co 79718, 20006-D (JC)

(continued on page 13)



THE COMPLETE CAPITOL DISCOGRAPHY  
By D. TOBORG

The release numbers have been listed with the 78 RPM recordings first, followed by the 45s, 45 RPM Extended Play, 33 1/3 LP and foreign listings. There are some Capitol prefixes which may need some clarification. The F prefix means the release was in both 78 and 45 versions. T is the monaural LP listing. (S)T means it was released in both monaural and stereo versions. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and Gillette unverified release numbers goes.

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
- (2) On Lee Gillette's list unverified by us.
- (3) On Ken Nelson's and Lee Gillette's lists unverified by us.
- (4) We believe this to be an alternate take.

Jan 15, 1957 to May 5, 1959

Session 4746  
January 15, 1957  
Hollywood, California

Tex Ritter with Orchestra and Chorus  
Conducted by Pete King

MASTER NUMBER	TITLE	RELEASE NUMBER
16425	I Leaned On A Man	Unissued
16426	Children And Fools	Capitol (F) 3640 Capitol CL 14715 (England)

Session 4746A  
January 17, 1957  
Hollywood, California

Tex Ritter with Orchestra and Chorus  
Conducted by Pete King

MASTER NUMBER	TITLE	RELEASE NUMBER
16425	I Leaned On A Man	Capitol (F) 3640 Capitol T 971 Capitol CL 14715 (England)

Session 6057  
June 5, 1957  
Hollywood, California

Tex Ritter with Gerald Fried and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
17132	Trooper Hook (Part 1)	Capitol (F) 3754 Capitol T 971
17133	Trooper Hook (Part 2)	Capitol (F) 3754 Capitol T 971
17134	The Wind And The Tree	Capitol 4567

Session 6346  
October 11, 1957  
Hollywood, California

Tex Ritter with Organ by Paul Sells

MASTER NUMBER	TITLE	RELEASE NUMBER
17714	Here Was A Man	Capitol (F) 3903 Capitol STBB 348 Capitol CL 14805 (England)
17715	It Came Upon A Midnight Clear	Capitol (F) 3903 Capitol CL 14805 (England)

Session 6875  
May 27, 1958  
Hollywood, California

Tex Ritter with Jack Marshall and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
19205	I Look For A Love	Capitol (F) 4043 Capitol CL 14933 (England)
19206	Jealous Heart	Capitol (F) 4006 Capitol CL 14900 (England)
19207	Burning Sand	Capitol (F) 4006 Capitol CL 14900 (England)

Session 6996  
June 25, 1958  
Hollywood, California

Tex Ritter with Harp by Kathryn Julye

MASTER NUMBER	TITLE	RELEASE NUMBER
19415	Psalm 1: His Leaf Shall Not Wither	Capitol T 1100 Capitol EAP 1-1100
19416	Psalm 8: How Excellent Is Thy Name	Capitol T 1100 Capitol EAP 1-1100
19417	Psalm 15: Who Shall Dwell In Thy Holy Hill	Capitol T 1100
19418	Psalm 19: Oh Lord, My Strength And My Redeemer	Capitol T 1100
19516	Psalm 23: The Lord Is My Shepherd	Capitol T 1100
19517	Psalm 121: The Lord Is Thy Keeper	Capitol T 1100
19518	Psalm 137: We Hanged Our Harps Upon The Willows	Capitol T 1100

Session 7021  
July 1, 1958  
Hollywood California

Tex Ritter with Harp by Kathryn Julye

MASTER NUMBER	TITLE	RELEASE NUMBER
19582	Psalm 24: Lift Up Your Heads Oh Ye Gates	Capitol T 1100 Capitol EAP 1-1100
19583	Psalm 30: I Shall Never Be Moved	Capitol T 1100
19584	Psalm 42: My Soul Thirsts For God	Capitol T 1100
19585	Psalm 43: Oh Send Out Thy Light	Capitol T 1100 Capitol EAP 1-1100
19608	Psalm 98: Let The Sea Roar	Capitol T 1100
19609	Psalm 100: His Mercy Is Everlasting	Capitol T 1100
19610	Psalm 130: My Soul Doth Wait	Capitol T 1100 Capitol EAP 1-1100
19611	Psalm 150: Praise Ye The Lord	Capitol T 1100 Capitol EAP 1-1100

Session 7738  
May 5, 1959  
Hollywood, California

Tex Ritter with Music by Paul Sells

MASTER NUMBER	TITLE	RELEASE NUMBER
31604	Conversation With A Gun	Capitol (F) 4217 Capitol 4285 Capitol EAP 1-1323 Capitol CL 15041 (England)
31605	Rye Whiskey	Capitol (F) 4217 Capitol 6018 Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 3-1292 Capitol CL 15041 (England) Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)

(to be continued)

RAGGING THE CLASSICS (Lewis) (cont'd)

Wieniawski: Légende, Op. 17, Maurice Eisner, pf, mx 98052-4 Co 60001-D

Wieniawski: Mazurka in a, Op. 3, "Kujawiak," Maurice Eisner, pf, mx 81055-2, Co 81055, 20014-D, 31-M (JC)

Wieniawski: Souvenir de Moscou, Op. 6, Maurice Eisner, pf, mx 98090-3, Co 60001-D

The following were reissued on Thomas L. Clear's "Augmented History of the Violin" set, TLC-2580, a four-LP set:

Hubay: Scène de la Csárda No. 12, from Co 49899 (TLC-2580, Side Two)

Sarasate: Jota de Pablo, Op. 52, from Co 5076-M (electrical version, TLC-2580, Side Eight)

Duci de Kerékjártó made one long-playing record:

Thomas L. Fawick: Musical Impressions, Charles Kennedy Freeman, pf, Omega OMLX-4 (TLC)



# THE AMERICAN DANCE BAND DISCOGRAPHY

1917-1942

VOLUME 2

ARTHUR LANGE TO BOB ZURKE

BRIAN RUST

CORRECTIONS AND ADDITIONS TO

BILL FRASE STEVE ABRAMS  
1957 Drew Ave.S. Box 666  
Minneapolis Mn Larkspur Calif.  
55416 94939

(continued from 181/182)

## CORRECTIONS and ADDITIONS to BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

I originally began this work using records from my own collection and from my auctions. Since then, a veritable avalanche of information has come my way resulting in my assuming more the job of compiler than of researcher. The main sources outside of my collection and records sent me, were STEVE ABRAMS who has sent a huge portion of this information and ROSS CUMMINGS who sent as much information as the two of us put together. I am also indebted very much to MAX VREEDE whose notebook full of information on the Paramount label and its subsidiaries added 90% of what we know about that aspect of the recorded legacy. In addition to these three, several other collectors contributed much information. I know I'm bound to leave a name or two out, due to lost scraps of paper, moving, etc., and to them, my apologies. Here follow the names of those contributors, without whom, this work would not have attained the proportions of importance that it has, and to them a hearty THANK YOU!!

BRIAN BOYD BILL WHITE ED POLIC ROBERT W. LONG  
JAMES PARTEN NEIL MCCAFFREY STAN TURNER JIM HAYES  
STAN HESTER MIKE LANGRIDGE JACK LITCHFIELD JOHN LEIFERT

(the above are not in alphabetical order nor importance, they are all members of a great research team... Thank you, again!)

I sometimes changed abbreviations as I went along, but I think all are standard. If last pseudonym does not have "ALL as..." or "BOTH as...", etc. before it, it applies only to the last entry. The Crown label needs much research, and as the reader goes through this listing, it will become apparent that many of the names on Crown were pseudos, for a central core of house bands. Steve has informed me that the 30's ARC Take "A" meant the first issued take, rather than the first take recorded. Also, as far as I can tell, all Varsity reissues are dubs. In addition, there are many foreign issues listed in the new green cover edition of JAZZ RECORDS that overlap to the dance bands. And to BRIAN RUST our gratitude for compiling the initial work which has provided is the impetus to go forth and augment his work with additions and corrections. Cumulative research is the name of the game. Knowledge is always the winner.

(Editor LK note: After discussing this matter with compiler Bill Frase we decided to back track to the beginning of VOLUME 2, page 1017 to be more exact, so that our research fraternity may be further enlightened with the addenda that has recently come forth)

(further note: The above preface appeared in our last issue -and we herewith repeat it again for continuity purposes. Owing to the dovetailing of research from one researcher to another it sometimes does happen that the source of the information is inadvertently omitted. One such case is ALEX ROBERTSON from CANADA who with the assistance of GEORGE HUMBLE (two familiar names to all of us!) produced a wonderful compilation back in February 1972 of the CANADIAN GENNETT and STARR GENNETT 9000 NUMERICAL, among others. These listings are included in the context of our work seen here. Alex! we have seen your numerical and its research is of the highest order, a definite accomplishment and a great service of information for our Discographical fraternity. Thank you!

P. 1031 To Mx 5450-1 add Dom 326 as Gotham D.B.  
Next session (Mxs 72413/4) recorded March 28, 1924  
To Mx 72413-B add Od 03152, A312850  
To Mx 5459 add take 3  
To Mx 5475 add take 3  
To Mx 5477-2 add NML 1092 as NMLDO  
To Mx 933-B add Tre 455 as The Senators  
To Mx 934-0 add Tre 442 as The Senators  
Add: Mx 225 "He Is A New Kind Of Man"(sic) Pm 20343  
Add: "My Sweet Louise" on B11 2498, Res 75498, possibly Fed 5498 as Lanin's Roseland Orchestra

P. 1032 To Mx 5495 add take 2 and Dom 335  
To Mx 5496 add take 2, Imp 1301 as Lanin's O., NML 1095 as Master Melody Makers, Ban 1350, and Re 9647. NML uses take 1.  
Correct issue for Mx 5521 is Re 9662  
To Mx 5522 add Hom 0696(1) as Southampton Society O., and Apex 8207(2)  
To Mx 5523 add takes 1&3 and Dom 345(3), Bell P-284(3)  
To Mx 10351 add PA 10787  
Add: Mx 1022-D "Red Hot Mama" Lin 2215  
Mx 5548 takes 1&2 issued, add NML 1100 as NMLDO  
Mx 5549 takes 1,2,3 issued, add NML 1099(3) as NMLDO  
Mx 5550 takes 1,2,3 issued. Re-9679 uses take 1.

P. 1033 Mx 5580 take 2  
Correct issue for Mx 5607 is Re 9706, add Or 251 as Billy James. This issue shows 11093-3 in wax.  
Mx 5614 takes 1&3  
Mx 5615 takes 1&3  
Mx 5616 takes 1,3, 5, add Or 255(5) as Billy James D.O.  
To Mx 1145-0 add Lin 2257 as The Caroliners.

P. 1034 To Mx 1153 add take 0  
Mx 5664 take 4  
Mx 5665 takes 1&2  
To Mx 105612 add B11 1298  
To Mx 5778 add Or 301 as Oriole D.O., Dom 428 is as Hal-White's Syncep.  
To Mx 5688 add take 1  
Correct issue for Mx 5703 is Re 9769  
To Mx 5704 add take 1 on Or 81242 as Jimmie Pollack's O. Apex 8290 also uses take 1.

P. 1035 Mx 105689 reportedly take 1  
Mx 105690 also is Mx 5781- . Add Hg 997 as Piedmont O., Apex 682 as Lanin's D.O.  
"The Only, Only One (For Me)" is Mx 5772  
Add: Mx 2-2557 "In Shadowland"(w) Em 10836 as Marlborough  
Symphonic O., and Grafton 9087.  
Add: Mx 1-2555 "Peter Pan (I Love You)" Em 10834 as Lenox O., and Grafton 9087.  
"I'll See You In My Dreams" is Mx 2-1-2554 issued on Em-10835 as Lenox O. and Resona 75448.  
"Why Couldn't It Be Poor Little Me?" is Mx 2-2553 issued on Em 10835 as Lenox O.  
Mx 140262 take 2, Mx 140263 take 1, add Col 3636 to both as Hannan D.B.  
To Mx 5777 add Or 302 as Lucky Strike D.O.

P. 1036 Mx 140211 take 4  
Mx 140343 take 3  
To Mx 5877 add takes 2,3; Bell 342  
Delete Mx 5854 from P. 558 under Henri Gendron and add here:  
Mx 5854-1-3 "Lucky Kentucky" --Bud Kennedy Ban 1490, Dom 345, Re 9788  
Add: Mx 5855-1-4 "Prince Of Wails" Ban 1490(1), Dom 345(1), Re 9788 (1,4)  
Note: Some copies of the above use Fletcher Henderson Mx 1973 for "Prince Of Wails". The note on P. 558 should be amended to read "some copies. Others use Sam Lanin Mx." Both sides of above labelled as Henri Gendron & His Strand Roof O.  
Mxs 140413/4 both take 2  
To Mx 105907 add Apex 8337 showing Mx as 5933-1  
To Mx 5920 add take 2  
To Mx 5921 add take 2  
To Mx 5922 add take 1  
Mx 140509 take 2  
Mx 140510 take 3

P. 1037 Mx 140543 take 1  
Mx 140544 take 3  
To Mx 6011 add take 2 on Or 424 & Re 9841. This take also found on Dom 3514, and this issue as Roseland D.O.  
Mx 6012 take 2, add Or 457 as Roy Collins D.O.  
To Mx 6013 add take 3 on Pm 20416, Pur 11416. Add also NML 1125(2) as Manhattan Musicians. Correct issue is Re 9824.  
Mx 1450-A on Cam 739  
To Mx 1457-0 add Lin 2354 as Sam Lanin  
Mx 140648 take 1  
Mx 140649 takes 1&2  
Mx 106074 is the same as Mx 6049 - N. Glantz. Which is correct?  
To Mx 6055 add take 1 on B11 6067  
To Mx 6056 add Or 450 as Roseland D.O.  
To Mx 6057 add Or 469 as Billy James D.O., and Dom 21076  
Mx 140720 take 3  
Mx 140721 take 2  
Mx 140798 take 4  
Mx 140799 take 2

P. 1038 Mx 1548 take 0  
Correct issue for Mx 1549-B is Cam 770  
To Mx 1550-A add Re 770  
To Mx 6118-3 add Pm 20413 as Pm. D.O., Pur 11413 as Puritan D.O., & Maxea 1533  
Mx 6119 takes 1&2, --Arthur Hall; add Pm 20412, Pur 11412 as Earl Randolph's O., Maxea 1541, & Or 496.  
To Mx 6120 add take 1 and Bell 360  
Mx 1593 take A  
Mxs 140868/9 both take 3  
To Mx 106236 add Starck 314  
To Mx 6162 add takes 2&3  
To Mx 6163 add takes 1&3, both used on Or 477 as Billy James D.O.  
To Mx 6194 add take 2 and Or 500, NML 1134(2) as MLDQ-(Or 500 as B.Jam)  
Add Mx 6133-3-4 "Manhattan" on Ban 1585 as Imperial D.O., Or 464 as Oriole D.O., Re 9884, Dom 3554  
To Mx 6213 add take 2 on Ban & Dom, plus Bell 369. Add also Or 581(1?) as Baltimore Society O.  
Mx 6214-2 has --AF

P. 1039 To Mx 6229 add Or 495 as Billy James D.O., NML 1139, & Bell 387(or 378)  
To Mx 6230 add takes 1&2, Or 519(1), Bell 387 (or 378)  
To Mx 6243 add takes 1&2  
Mx 1663 take 0  
To Mx 6273 add take 1 on Or 517 as Billy James D.O.  
Add Mx 1690-C "Lonely Girl" on Cam 831 as Cameo D.O.  
To Mx 106439 add Bal 296, Grandpree 18531  
To Mx 106440 add Grandpree 18530  
To Mx 106441 add Bal 279  
To Mx 6316-2 add Or 534 as Billy James D.O., NML 1145 as NMLDO, Oly 130, Artiphon 2283  
Mx 6317 uses takes 3,4,&5. Add NML 1143 as Master Melody Makers, Or 550, Fed 5682, Starr 10133, Mio 22084, Dom 21145, Oly 130. The Canadian issues credit the vocal to IK.  
Mx 6318 take 3, add Or 532 as Oriole Jazz Band.  
Add Mx 1071-A Clap Yo' Hands Cam 835

P. 1040 Mx 1720 take 0 and has a vocal.  
Mx 1721-A on Cam 851  
Add Mx 1791- "That Certain Feeling" Cam 871.  
Mx 1792- "Looking For A Boy"

To Mx 6362-3 add Bwy 1002 as Bwy D.O. --"Harry Bartlett", Or 565 as Billy James' D.O., and Maxea 1582  
To Mx 6363-2 add Or 547 as Billy James' D.O., & NML 1130 as Manhattan Musicians.  
Mx 6377 take 2, has --AF  
To Mx 106527 add Grandpree 18530 as Martin D.O., & Grafton 9197 as Bar Harbor O.  
To Mx 106529 add Grandpree 18586  
To Mx 6399 add take 2; Bell 398; & Or 586 as Imperial D.O.  
To Mx 6400 add Or 590 as Missouri Jazz Band; & Re 8018  
To Mx 6401-1 add Or 584 as Billy James' D.O.  
To Mx 6441-2 add Or 604 as Billy James' D.O., & Bell 398

(to be continued)



# PLAZA Carl Kendziora (cont'd from RR 181/182 8745 to 8788)

Listings began in RR36, July 1961  
Given are Masters, Dates, Tune Titles and Artist Credits

**MAX PRIVAL**  
8745 5/10/29 Rose of Romany  
8746 " At Twilight  
8747 " Love Me in My Dreams  
**NATHAN GLANTZ & HIS ORCHESTRA**  
8748 5/13/29 Little Paradise  
8749 " Not for a Day but Forever  
8750 " Twilight Kisses  
8751 " Ain't She Cute?

**ROBINSON & LUTHER**  
8752 5/14/29 Happy-Go-Lucky Boy

**RUSS CARLSON'S DANCE ORCHESTRA**  
8753 5/14/29 In Springtime

**ROY SNECK'S TRIO**  
8754 5/15/29 Honolulu Days (Olden Golden Days)  
8755 " Honey (remade 5/28/29)

**LEO LESIEUR**  
8756 ? Lover Come Back to Me  
(3788)  
8757 ? Dream Mother  
(3789) (from Compo)

**GEORGE BEAVER**  
8758 5/17/29 Little Pal  
8759 " I'll Always Be Mother's Boy"

**HELEN RICHARDS**  
8760 5/17/29 Mean to Me

**JIMMY BRACKEN'S TOE TICKLERS**  
8761 5/17/29 After You've Gone  
8762 " 12th Street Rag

**GIL RODIN & HIS BOYS**  
8763 5/17/29 It's So Good  
(N.B.: Mxs. 8761, 8762 & 8763 remade 6/6/29)

**RUSS CARLSON'S DANCE ORCHESTRA**  
8764 5/21/29 The Old-Fashioned Garden of Love  
8765 " Just Tellin' My Troubles to the Moon  
8766 " Sure Enough Blues

**HOLLYWOOD DANCE ORCHESTRA**  
8767 ? Walking with Susie  
(108732)

**FRANK LEITHNER & HIS ORCHESTRA**  
8768 5/24/29 Why Can't You?  
8769 " I'm in Seventh Heaven  
8770 " With a Song in My Heart

**HENRY BURR**  
8771 5/24/29 My Style Queen Girl  
8772 " Lady Conceta(sic)

**NATHAN GLANTZ & ORCHESTRA**  
8773 5/27/29 Sweet Rosie O'Day  
8774 " I'm in Love with Someone (Who's  
Not in Love with Me)  
8775 " After All That I've Been to You

**ROY SNECK'S TRIO**  
8776 5/28/29 The Wedding of the Painted Doll  
8777 " You Are My Beautiful Theme Song

**ROY CARLSON'S DANCE ORCHESTRA**  
8778 5/28/29 After All

**DUBIN'S DANDIES**  
8779 5/28/29 Hoodoo Voodoo Man

**ROY CARLSON'S DANCE ORCHESTRA**  
8780 5/28/29 Mamma Be Nice (Papa Will Be Nice  
to You)

**JACK BLUE'S TEXANS**  
8781 5/29/29 S'posin'  
8782 " Ol' Man River (Remade 7/12/29)

**THE HINKY DINKERS**  
8783 5/29/29 Duck Foot Sue  
8784 " Hurry, Johnny, Hurry

**CHAZ CHASE & TOMMY WEIR**  
8785 5/31/29 Honey

**LOU GOLD & ORCHESTRA**  
8786 5/31/29 Baby, Oh Where Can You Be?  
8787 " Am I Blue?  
8788 " Let Me Have My Dreams

**IMPERIAL DANCE ORCHESTRA**  
8789 ? Big City Blues  
(108837)

**SAM LANIN & ORCHESTRA**  
8790 6/3/29 Here We Are  
8791 " Finding the Long Way Home  
8792 " Love Me or Leave Me

**ROY CARLSON'S DANCE ORCHESTRA**  
8793 6/4/29 Beautiful  
(N.B.: This title listed with same credit as mx. 8877, q.v. If a remake,  
why was a new master number assigned to it? - Ed.)

**DUBIN'S DANDIES**  
8794 6/4/29 Along About Now

**ROY CARLSON'S DANCE ORCHESTRA**  
8795 6/4/29 Doesn't That Mean Anything to You?

**THE ROUNDERS**  
8796 6/5/29 The Rainbow Man"

**RODMAN LEWIS**  
8797 6/7/29 I'll Always Be in Love with You

**THE ROUNDERS**  
8798 6/5/29 Singin' in the Rain  
8799 " Am I a Passing Fancy? (Or Am I the  
One in Your Dreams?)

(to be continued)

## DISCO-ING IN (Blacker) (cont'd)

I must admit, as Chester does, that this book's chances of seeing the light of day are uncertain at best; at worst, they're negligible. Even if it IS published, it will be expensive -- over \$50.00 for sure. That's why I suggested at the beginning that you save your Confederate money. If the book never comes out, you can apply the money to the purchase of a Jelly Roll Morton Autograph. That's always a good investment.

Comments to GEORGE BLACKER  
345 1/2 So. Main St., Cheshire Conn. 06410

## News ★ Blues

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## BLUES SHOWCASES

HIGH BLUES FIDELITY  
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LP 1025 BEULAH BRYANT & THE WASH-  
BOARD DOC TRIO with CLEM MOORMAN,  
and VICTORIA SPIVEY - Going to T-Town,  
Mama Don't Allow, Play With Your Poodle,  
I'm Glad, Sweet Papa, Kansas City, Come  
On To My House, St. Lou Blues, Clem's  
Blues Suite for piano, Encore! T-Town

LP 1020 BIG JOE TURNER - Boss of the Blues -  
with Lloyd Glenn and the Dickey-Ross Band with  
Washboard Doc and introducing Brenda Bell: I'm  
Gonna Sit Right Down and Write Myself A Letter/  
Let Me Be Your Dog/Tain't Nobody's Biz-ness If I  
Do/Red Sails in the Sunset/Boss of the House/  
Little Birdie Tweet-Tweet-Tweet

LP 1021 WASHBOARD DOC & HIS HIP FRIED  
FEATURING "LUCKY" and the "FLAMM" ....  
"Fop, Fop and Fly/Bright Lights, Big City/  
One, Two, Three, Four/You Don't Have to Go/  
Wait and See/Shake, Rattle & Roll/Rock & Roll  
Shoes/Worried Life Blues/Driftin' Blues/Josephine/  
I Told You I Love You/Doc, Iucky and the Flash"

LP 1022 LUNCIE DAVIS & HER LOW DOWN  
BLUES PRIVACY INVADERS (Messrs. Dickey,  
Ross, Story, Drescher, Morales and Washboard  
Doc) "Don't Mind You Havin' Fun/What Is the  
Blues (a cryin' ache)/Moanin'/Low My Hate/ I've  
Got Nees For You, Baby/Are You For Me/  
(About) My Love Life"

LP 1023 VICTORIA SPIVEY and her DANNY  
RUSSO: I've Got The Blues So Bad (Spivey:  
Imagination (Russo)/Fishing at 14'/a Pound  
(Spivey)/Smokestack Lightnin' (Russo)/18 Blues  
(Spivey & Russo)/Jelly (Spivey)/2 Trains Running  
(Russo)/Don't You Wink Your Goo Eyes (Spivey &  
Russo)/Little Boy Blue (Russo)/Easy Blues (Joe  
Bernon & Russo).

LP 1024 BRENDA BELL sings the Blues of  
VICTORIA SPIVEY (with Messrs. Louis MEYER,  
Buck Jones, Danny Russo, Bo Wise & Eric Leese-  
baum): Brenda Introduces the Fellows from  
Broadway to 7th Ave./Go Tell My Other Man/Black  
Snake Blues/You Done Lost Your Good Thing New  
(Dust - Russo)/Now He's Gone/Trouble Hunter/  
A Basket of Blues/18 Blues/Brenda's Eulogy for  
Victoria and No. 12 Let Me Room (vocal by  
Victoria Spivey).

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